THE NEW CHINA REVIEW

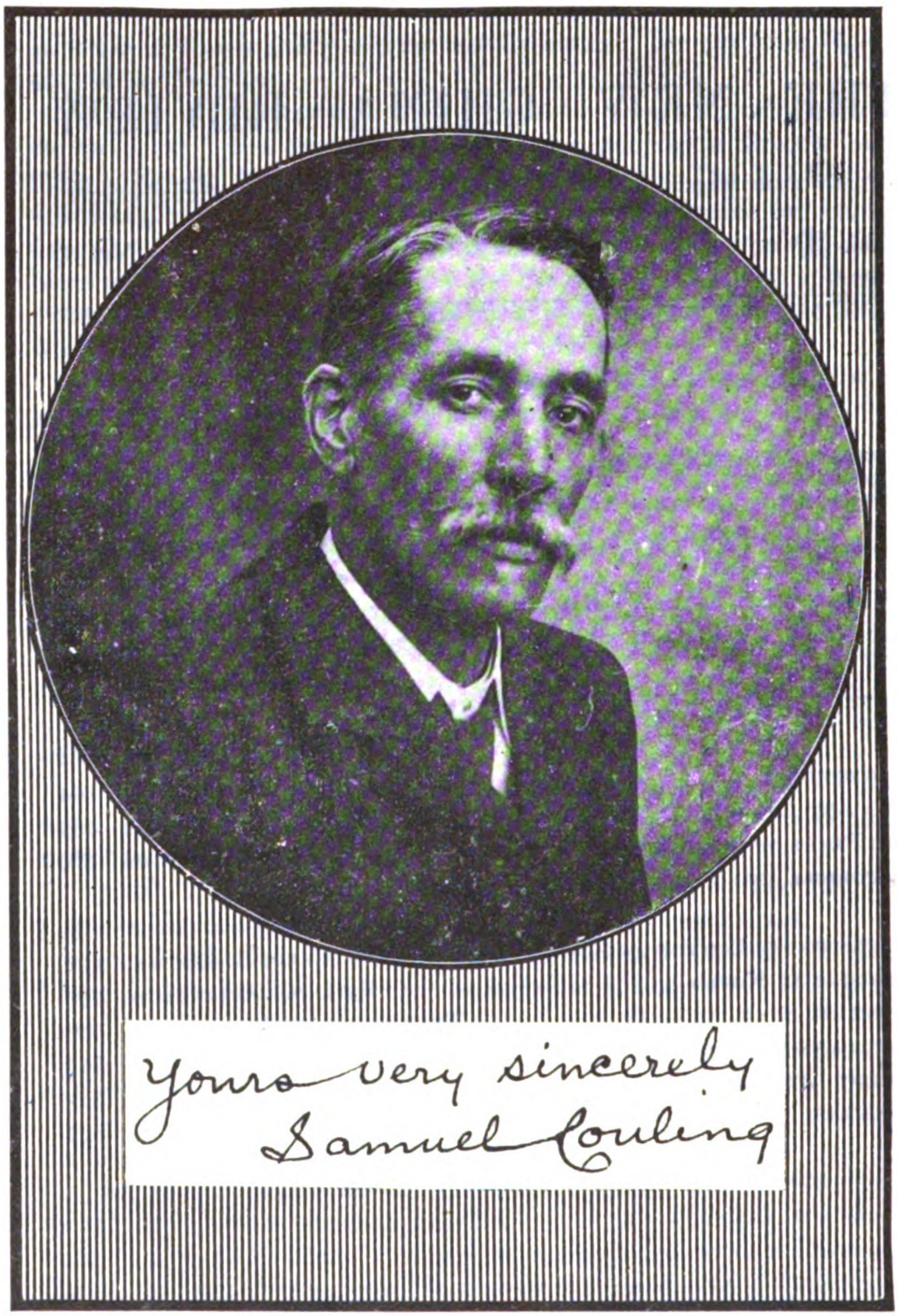
VOL. IV. DECEMBER, 1922 No. 6

CONTENTS

		PAGE
PORTRAIT, SAMUEL COULING		Frontispiece
INTRODUCTION TO THE "DOCUMENTS CHINOIS DECOUVERTS PAR AUREL STEIN DANS LES SABLES DU TURKESTAN ORIENTAL" *(continued)*	By EDOUARD CHAVANNES	427
LIU-HIANG AND TS'IEN TA-HIN ON SÜN-TSZ	By PROF. E. H. PARKER	443
THE FIRST ARRIVAL OF THE JESUITS AT THE CAPITAL OF CHINA	By A. C. MOULE	450
ON THE ANTIQUITY OF THE YIN-YANG THEORY	By LEOPOLD DE SAUSSURE	457
SPONTANEITY	By DR. ZOLTÁN DE TAKACS	464
TWO ART OBJECTS (ILLUSTRATED)	By R. D. ABRAHAM	468
THE FEAST OF COLD FOOD	By LEWIS HODOUS	470
HISTORICAL AND TRADITIONAL DATA ABOUT NANCHANG	By FRANCIS CLAIR GALE	474
SUPERSTITIONS COMMON IN KIANGSI PROVINCE	By FRED. R. BROWN	493
SINOLOGICAL NOTES	By L. C. ARLINGTON	505
DRINKING SONG, BY LI PO	TRANSLATED BY L. A. LYALL	509
NOTES AND QUERIES		511
RECENT LITERATURE		513
OBITUARY		522

Digitized by Google

Original from
INDIANA UNIVERSITY



Yours very sincerely
Samuel Coulling

Digitized by Google

Original from
INDIANA UNIVERSITY

THE NEW

CHINA REVIEW

VOL. IV. DECEMBER, 1922. No. 6.

INTRODUCTION

TO THE "DOCUMENTS CHINOIS DÉCOUVERTS par Aurel STEIN dans les Sables du Turkestan Oriental"

by

Edouard CHAVANNES

Membre de l'Institut, Professeur au Collège de France.

Translated from the French

by

Madame Edouard CHAVANNES and H. Wilfred HOUSE

(*Continued from page 359*)

V.

The watching of the frontier was not the only task which devolved on the garrison troops. They were also charged with the ensuring of provisions for the Chinese ambassadors who visited from time to time the "Countries of the West." To do this it was necessary for them to have a constant supply of corn, and as the transport of cereals to such distant parts would have been impossible, it was necessary for them to cultivate fields themselves, the harvest of which provided them with the corn required. These garrison troops (戍卒) were therefore at the same time employed

Digitized by Google

Original from INDIANA UNIVERSITY

on agricultural work (田卒 or 屯卒), and they established veritable military colonies.

It is shortly after the year B.C. 101 that we see the military colonies of the West mentioned for the first time : " In the region of *Lun-t'ai* and *Ch'ü-li* " (south-west of Karachar), says the "*Ch'ien Han shu*," " there were several hundreds of military colonists. An imperial commissioner was appointed there to take charge of (them) and to protect (their crops), thus supplying the needs of the ambassadors sent to foreign countries."[1]

Our slips[2] tell us moreover of a Chinese Embassy at Yarkand about B.C. 95, which halted at one of the military stations west of *Tun-huang* and demanded rations for its personnel ; the ambassador's suite consisted of eighty-seven persons, a number which agrees with what we learn elsewhere of the importance of these missions. We know that when Chang Ch'ien 張騫 started in B.C. 138 in quest of the *Yüeh-chih*, he had with him a hundred men.[3]

An imperial order has been preserved which deals with the founding of a military colony,[4] and it contains interesting information. Although this colony was founded in the territory of *Tun-huang*, it was the governor of *Chiu-ch'üan* who was charged with the execution of the decrees. Indeed *Chiu-ch'üan* appears to have been the political centre of Chinese influence in the Western Marches at the time of the early *Han*.[5] For the purpose of founding the colony two thousand soldiers were taken from the garrison already stationed in the "command" of *Tun-huang*, and then apparently a certain number were added from the "command" of *Chiu-ch'üan*.

These troops were ordered to move with a complete staff to the spot chosen for occupation and there to establish a colony. But it was the duty of the governor to examine in person the configuration of the ground in order to decide upon the most favorable site ; he was recommended to profit by natural obstacles, and M. Stein's researches have shown how skilfully the Chinese were trained in the art of using the lie of the land or stretches of water for the strengthening of their strategic positions. Finally a rampart was built round the camp enabling the sentries

1. *Ch'ien Han shu* (chap. XCVI, a, p. 1 v°) : 而輪臺渠犂皆有田卒數百人置使者校尉領護以給使外國者.

2. Cf. Nos. 310 and 311.

3. Cf. "*Sseu-ma-Ch'ien*," chap. CXXIII, p. 1 v°.

4. Cf. No. 60.

5. Cf. p. V, note 5.

Digitized by Google

Original from
INDIANA UNIVERSITY

to see from a distance what was happening, and thus to prevent any surprise.

Several slips show the troops of the military colonies occupied in tilling the virgin soil called " the Celestial Fields," 天田, apparently because they were in the state in which nature gave them to mankind.[1] The work of tillage was very slow, and at times perhaps involved the transformation of the sands of the Desert[2] into arable land, but it must most often have been confined to a simple clearing of the brushwood. One man progressed on an average about three paces a day,[3] though it is true that we do not know the width of the front on which he made this advance.

The crops seem to have consisted principally of wheat 麥,[4] millet 粟,[5] and rice 米;[6] hemp was also cultivated,[7] and elm-trees[8] were planted, doubtless to give some shade and coolness near the dwellings.

VI.

In addition to their military duties and agriculture the soldiers in these colonies had other occupations. We often find them making bricks of unfired clay which were probably needed for the construction of defensive works. These bricks were not always of the same dimensions: for instance, whereas in Nos. 99-101 the daily task for each man is from sixty-five to seventy bricks, and in No. 673 eighty bricks, the number made reaches a hundred and fifty in Nos. 279, 281, 284 and 287. It is presumable that the bricks mentioned in the former documents took twice as long a time to make, and therefore were larger than those of the latter. When the bricks had been made, there followed days spent in removing them (No. 280) and piling them in stacks (No. 98).

If the factory was far from a military post, a squad of ten cavalrymen was sent to do the work, and in this case one of them was employed as cook and, if necessary, another as sentry. (Nos. 279-284).

---

1. Cf. p. 88-90, 265, 289, 290, 433, 495.

2. In point of fact, in the posts explored by M. Stein all regular cultivation must have been impossible as there was no water for irrigation.

3. Cf. Nos. 89 and 90.

4. Cf. Nos. 405, 484, 485, 486.

5. Cf. Nos. 292, 303, 310, 311, 328, 405, 415.

6. Cf. Nos. 162, 164, 165, 220, 441.

7. Cf. No. 96.

8. Cf. No. 302.

Digitized by Google

Original from
INDIANA UNIVERSITY

The military colonies were also used to repair or construct the buildings in which they lived. Numerous slips (Nos. 102-111) contain the calculation of wall-surfaces covered either with mud-plaster or by another process (*ma-fu* 馬夫) on which we are not well informed (Nos. 92, 104 ; 107, 393) (*a*).

Although use was made of donkeys and camels as beasts of burden, men themselves had at times to carry the raw materials or supplies which they required. The manner of reckoning the distances which they traversed is singular enough (Nos. 92-97). Instead of saying that in a certain squad each man has made so many times a definite journey of so many *li*, the first figure given is the total distance actually traversed,—which is obtained by adding up all the journeys made during so many days by so many men : then the total number of *li* is divided by the number of men, and if the figure will not divide exactly the remainder is given to the last man, each of the others being allotted the theoretical distance derived from the quotient.[1]

Among the duties of the garrisons, we must also remember the postal services. Some of our slips[2] contain lists of letters handed to a courier and the name of the recipient in each case.

Often the soldier who served as messenger carried no letter and gave by word of mouth the orders or instructions, the transmission of which had been entrusted to him. All that he had to do was to present a slip which accredited him in the eyes of the person to whom he was sent, and this is the explanation of the numerous slips which announce a message without saying what it is,[3] or merely bear a date and the name of a man.[4]

VII.

The men received by way of daily rations 6 *shêng* of corn,[5] a *shêng* being the equivalent of the tenth of a bushel.

They were paid according to their length of service, and slip No. 592 is extremely interesting as it shows us how the calculations were made. They began by estimating the number of months

---

(*a*) (Since Prof. Chavannes wrote the present introduction, M. Wang Kouo-wei has shown that the embarrassing *ma-fu* 馬夫 we must read *ma-shih* 馬矢 which is known to be an old way of writing 馬屎 *ma-shih*, "horse-dung." P. Pelliot.)

1. See No. 92, where this remarkable process has been explained in detail.
2. Nos. 275, 367, 454, 455.
3. Cf. Nos. 56, 137, 138, 141, 143, 451.
4. Cf. Nos. 45 and 50.
5. Cf. Nos. 310, 311, 326, 328, 336.

Digitized by Google
Original from INDIANA UNIVERSITY

and days which a soldier had served ; this number was then reduced to days on the supposition that each month consisted of 30 days ; but it was then necessary to make a subtraction, taking away as many days as there were months of 29 days in the period under consideration ; finally the number thus obtained was increased by adding half as much again, for it was the rule that in these distant posts two days' service should be the equivalent of three.

It was probably for the purpose of making calculations of this nature that a large number of slips contain a statement of the length of service of such and such a subaltern-officer.[1]

We do not know whether the private soldiers were paid in money or in corn ; but in the case of a junior officer, a *hou-shih* 候史, or of the second in command of a watch-tower, we know that he was paid in money and received 20 "sapèques" a day (No. 62).

These troops were armed with swords and cross-bows. We have no special information about the swords and their actual form must be studied on the *Shan-tung* bas-reliefs. As to cross-bows, the strength of this weapon was estimated by the weight which had to be attached to it in order to bend it. Such weights were reckoned in *shih*, which represented 120 Chinese pounds. Our slips mention cross-bows the strength of which is 3,[2] 4,[3] 5,[4] and 6 *shih*.[5] Sometimes the strength was merely nominal, and the weapon when old was less strong than when new : thus a cross-bow which originally had the strength of 6 *shih* is mentioned as now having that of only 4, *shih*, *i.e.*, 68 pounds.[6] No mention is made of ordinary bows in our slips except in two cases,[7] where the passages refer to barbarians. This seems to prove that the garrison troops in the time of the Han were armed with cross-bows and not with bows. Therefore in all probability the strings of hemp or silk which are mentioned in our slips[8] were intended for cross-bows. The arrows must also have been arrows for cross-bows. They were of two kinds, *mêng* 黽矢 arrows[9] and *kao* 稾矢 arrows ;[10] either type could

1. Cf. Nos. 46, 394, 601, 642.
2. Cf. Nos. 73 and 113.
3. Cf. No. 74.
4. Cf. Nos. 64 and 114.
5. Cf. 676, 682, 703 and 705.
6. Cf. No. 554.
7. Cf. Nos. 172 and 548.
8. Cf. Nos. 38, 65, 116 (where cross-bow should be read instead of bow).
9. Cf. Nos. 38, 71, 134, 253, 498, 682 and 693.
10. Cf. Nos. 125, 126 and 266.

Digitized by Google
Original from INDIANA UNIVERSITY

have been fitted with the bronze tips[1] of which M. Stein himself was able to collect many specimens.[2] The arrows were kept in quivers.[3] When they were being issued to the troops or being handed into store, great care was taken to note exactly their actual condition, and those which were damaged were separated from those which were intact.[4]

As defensive weapons, mention is made of shields[5] and leather breast-plates.[6] The strictest accounts were kept of all these military supplies, and the date on which a weapon was repaired was always written down.[7] Also, the list of arms issued to a post or rendered unfit for further service[8] was constantly checked.

A soldier's equipment included all his clothing[9] and his shoes.[10]

It was not however for rough clothing that the strips of silk, specimens of which have been found by M. Stein, were used.[11] Whether they were used for the uniform of senior officers[12] or formed part of the merchandise carried by the caravans, the fragment of silk which has been preserved[13] is of great importance. It so happens that this piece is the border of a strip (i.e., the border of the outside length of the roll), and on it are written in ink several essential details : the material was 2 feet 2 inches wide, 40 feet long, and weighed about 25 ounces ; it was worth 618 pieces of money, and had been manufactured in the district of *Shan-tung* province where the town of *Chi-ning chou* now stands. We can thus establish the origin, price, weight, and dimensions of the silk which formed the chief article exported from China at the time of the writings of Ptolemy.

---

1. Cf. Nos. 125, 126, 266, 267, 498, 587 and 693.
2. "*Ruins of Desert Cathay*," Vol.I, p. 366 ; Vol. II, pp. 65 and 127.
3. Cf. Nos. 71, 187, 393 and 682.
4. Cf. Nos. 71, 682, 693 and 703.
5. Cf. Nos. 39, 40, 75, 77 and 682.
6. Cf. Nos. 187, 393 and 569.
7. Cf. Nos. 39, 40 and 41.
8. Cf. Nos. 184, 257, 274 and 307.
9. Cf. Nos. 42, 43, 72, 79, 351 and 383.
10. Cf. No. 569.
11. "*Ruins of Desert Cathay*," Vol. I, p. 381 ; Vol. II, pp. 125-126.
12. Cf. No. 490.
13. Cf. No. 539.

Digitized by Google

Original from
INDIANA UNIVERSITY

VIII.

As may well be imagined, the intellectual life in these little military colonies isolated in the middle of the Desert cannot have been considerable. Books were naturally not very numerous. Those of which we possess some fragments are of three kinds: some are treatises on divination, others collections of medical prescriptions, and the remainder are vocabularies.

The treatises on divination are represented by two slips. One of them[1] shows us how to prognosticate the future of a child by the pose of his head at the time of birth. The second of these documents[2] is more interesting, for it refers obviously to the *I-ching* cycle. Although it is not drawn from the actual text of this classic, it is based like the latter on the examination of hexagonal figures, and it proves that speculations on hexagrams were customary among fortune-tellers.

The medical prescriptions[3] are written on thin bamboo slips which are all of the same dimensions, and must in consequence have formed one collection. It does not, however, appear that these directions for use in cases of men or animals actually constituted a book; they were rather a series of formulae which must have been collected by a doctor—either because he had had to prescribe them for certain cases, or because he wished to record them for his own future use. Slip No. 395 may also be a fragment of a medical treatise, but the text is too short for us to understand what was the subject under discussion.

The vocabularies seem to have been of various kinds. In addition to the three slips[4] which, though they belong to this category, we cannot definitely assign to any known work, we possess quite a large number of fragments[5] of a small book which is very famous in China, the "*Chi Chiu chang*" 急就章. I have tried, when speaking of them,[6] to show the importance of the part played by this book in primary schools in the time of the Eastern *Han*. The popularity of this treatise is confirmed by the very fact that it was distributed even among the most distant outposts of the Empire, and the fragments of this work discovered by M. Stein are the most ancient manuscripts of a Chinese book

1. Cf. No. 448.
2. Cf. Nos. 59, 638.
3. Nos. 524-534.
4. Nos. 397, 603 (?), 671.
5. Nos. 1-7.
6. Cf. pp. 2-3.

Digitized by Google
Original from INDIANA UNIVERSITY

in our possession. They will without doubt be esteemed of very great value by the scholars who have already devoted their time to numerous commentaries on the text of the "*Chi Chiu Chang.*" Slip No. 8 affords an interesting problem, for it would lead us to suppose that the author of the "*Chi chiu chang*" originated a school, and that he had disciples who continued his work, claiming him as their Master.[1a]

It would have been interesting if it had been also possible to discover in the sands of the Desert some lines of the "Biographies of famous Women" (*Lieh nü chuan* 列女傳) which *Liu Hsiang* 劉向 wrote at the end of the first century B.C.[1b] It may well be that this book found its way as far as the wild regions of the extreme west, for its title has survived in one slip (No. 622).[1c]

Lastly, although they cannot exactly be called books, I must mention, among the discoveries of M. Stein, a most curious multiplication table (No. 702) and several fragments of calendars. The latter documents enable us to establish without any doubt the calendar for the years B.C. 63,[2] B.C. 59,[3] B.C. 57,[4] B.C. 39,[5] A.D. 94,[6] A.D. 153,[7] and we have thus complete evidence to confirm the strict accuracy of the calculations made by the Chinese chronologist *Wang Yüeh-chêng* 汪曰楨.[8] In one

1a. (Since Prof. Chavannes' publication, Mr. Lo Chên-yü, in his excellent book "*Liu sha chui chien*" 流沙墜簡, f° 1-2, has shown that Chavannes' slip No. 8, as well as Nos. 397, 603 and 671, belonged to a lost lexicographical work called 倉頡篇 "*Ts'ang hsieh p'ien.*" The "*Ts'ang hieh p'ien*" and its supplements were arranged in sentences of 4 characters, while each sentence of the "*Chi chiu chang*" had 7 characters; both works were rhymed.—P.P.)

1b. (The French text says "first century A.D.," which is only a slip.—P.P.)

1c. (Mr. Lo Chen-yü has recognized, in slips Nos. 425 and 457, fragments of a lost treatise, half-military and half-divinatory, called *Li mo* 力墨 or *Li mu* 力牧; cf. also Sir A. Stein, Serindia, p. 764. More recent than the latter's wooden slips, but older than the oldest documents recovered from the *Ch'ien-fo-tung* of *Tun-huang* is the scrap of paper on which is written a fragment of the "*Chan kuo ts'é*" 戰國策; which was brought back from *Lou-lan* by Mr. Sven Hedin and is now published in A. Conrady's "*Die Chines. Handschriften und sonstigen Kleinfunde Sven Hedins in Lou-lan,*" Stockholm, 1920, in—4°, p. 76, 77.—P.P.)

2. Nos. 9-24.

3. Nos. 25-35.

4. No. 36.

5. No. 429.

6. No. 537.

7. No. 680.

8. As is well known, Father *Huang* made use of the works of *Wang Yüeh-chêng* to write his "Concordance des chronologies néoméniques chinoise et européenne."

Digitized by Google
Original from INDIANA UNIVERSITY

case only,[1] viz., the year B.C. 96, our slips oblige us to make a correction in his reckonings. There still remain, however, certain obscurities in the nature of the ancient calendars: for example, we have not yet succeeded in determining what were the "fixed points" distributed at intervals of twelve days or thirteen days throughout the year.[2]

IX.

This sketch of the life of Chinese garrisons in the west about the time of the Christian era would not be complete without an attempt to conjecture what were the thoughts and feelings of the soldiers exiled thus in a distant land. Chinese poetry enables us to form some idea of their outlook. But it is not the literature of the *Han* period which provides us with the material required —it is almost silent on this subject. The sources from which we can draw our information are the writers of more recent times, particularly those who adorned the *T'ang* dynasty.

The famous poet *Li po* 李白 (705-762)[a] has told of the sadness that filled the heart of the soldiers when at night the wind, which had crossed the whole Desert in its wild career, passed moaning through the Gate of Jade, and the moonlight revealed to the sentry mounted on the watch-tower the horror of the surrounding wilderness.

MOONLIGHT ON THE MOUNTAINS OF THE PASS.[3]

Bright is the moon as she rises above the Celestial Mountains :
She shines fitfully amid a sea of clouds.
The wind that has traversed long distances of many thousand *li*
Sweeps through the Pass of the Gate of Jade.
When the *Han* have gone down into the region of *Po-têng*,[4]

---

1. Nos. 304 and 308.

2. See p. 14, line 4 et seq.

a (Prof. Chavannes took the dates 705-762 from Prof. Giles' *Biogr. Dictionary*, No. 1181 ; but 705 for the year of Li Po's birth is without authority. The true dates are most probably 701-762.—P.P.)

3. See "*T'ang shih san po shou chu shu*" 唐詩三百首注疏 (edition 1835), chap. 1, p. 29 r°—v°, the poem entitled "關山月."

4. *Po-têng* is the name of the place where in B.C. 200 the Emperor *Kao-tsu*, surrounded by the *shan-yü* of the *Hsiung-nu*, found himself in great danger.

Digitized by Google
Original from INDIANA UNIVERSITY

When the *HU* have espied them by the bays of the Blue Lake (Kuku-nor),[1]
From the places where the battles have been fought
Never once has a man been seen to return.
The soldiers exiled to keep watch in that distant land
Gaze afar on the prospect of the marches :
As they think of their own country,
The face of many of them is one of suffering :
On the high watch-tower, on such a night as this
Their sighs know not how to cease.

明月出天山。蒼茫雲海間。長風幾萬里。吹度玉門關。
漢下白登道。胡窺青海灣。由來征戰地。不見有人還。
戍客望邊色。思歸多苦顏。高樓當此夜。嘆息未應閑。

As long as the men are young and strong they endure without much complaint the rough life that is theirs, but gradually they weary of the dangers and discomforts. Look at the veteran who passes on his rawboned mount with one possession in the world, his sword.[2]

Over the boundary rises the dust of the barbarian land.[3]
Throughout a succession of many years he has journeyed beyond *Wu-wei*,[4]
In life and in death his good sword ever bears him company.
At the cost of many troubles he makes his way towards *Kin-we* [5]
A man who has for a long time kept watch under the open sky grows weary and weak[6]
His horse that has made journeys far from home has lost his fair form.
Comes now the news again that the city of *Chiu-ch'uan*[7]
Has been beleaguered by the serried ranks of the enemy.

1. The historical allusion here is less clear. The reference may be to the expedition directed in A.D. 576 against the tribe of the *T'u-yü-hun* who lived on the edge of the *Kuku-nor*, but it is also possible that the poet did not intend to be so precise in this instance.

2. A poem by *Kuo Chên* 郭震 (656-713), quoted in "*Ku shih hsüan*" 古詩選 by *Wang Shih-chêng* 王士禎, section III, chap. I, p. 10 v°.

3. The dust rises because troops are moving, and fighting is taking place.

4. *Lan-chou fu*, in *Kan-su*.

5. *Kin-wei* belongs to nomenclature of the *T'ang* and signifies a locality in Mongolia, in the country of the *Khalkhas*.

6. For this meaning of the word 老, cf. *B.E.F.E.O.*, t. III, p. 417, n.7.

7. *Su-chou fu*, in *Kan-su*.

塞上虜塵飛。頻年出武威。死生隨玉劍。辛苦向金徽。
久戍人將老。長征馬不肥。仍聞酒泉郡。已合數重圍。

Digitized by Google
Original from INDIANA UNIVERSITY

After scouring on horse-back the Mongolian steppes and beyond the Mountains of Pamir, the imperial troops will meet their death on some distant battle field, and vile crows will dispute their entrails, only to leave them hanging on the branches of a dead tree.[1]

Fighting South of the Wall.

Last year we fought by the source of the River *Sang-kan* ;[2]
This year we are fighting among the mountains *Ts'ung-ling*[3]
and by the great River ;
We have dipped our swords in the waves by the shore of the
sea *T'iao-chih*,[4]
We have loosed our steeds in the grass that grows amid the
snow of the *Tien-shan*.[5]
Ten thousand *li* away we have fought in distant expeditions,
And the three armies[6] are utterly exhausted.
The *Hsiung-nu* labour at slaughter in their fields ;
From time immemorial nought can be seen but white bones
on the plains of yellow sand.
The House of *Ch'in* built the great Wall to defend itself
against the Land of the *Hu* ;
The House of *Han* in its turn made use of beacon fires for
signals ;
The signals of beacon fires have not ceased ;
The expeditions and the battles know not an end.
In battle on the plain forlorn men die in conflict hand to hand.
The charger of the vanquished lifts a piteous neighing to the
sky,
The crows and kites dig among the human entrails with their
beaks ;
They fly away with them and hang them on the branches
of dead trees.
The soldiers have dyed the grass and bushes with their blood :
The general won not the victory.
The world will understand that weapons of war are indeed
instruments of death,

1. A poem by *Li Po* 李白 quoted in *Ku-shih hsüan* by *Wang Shih-chêng*, section II, chap. 4, p. 18 v°.

2. North of *Shan-si*.

3. The Pamir Mountains.

4. The Persian Gulf.

5. The Celestial Mountains.

6. The Imperial armies.

Digitized by Google
Original from INDIANA UNIVERSITY

And that the wise man has not recourse to them when he can do otherwise.[1]

去年戰桑乾源。今年戰葱河道。洗兵條支海上波。放馬天山雪中草。萬里長征戰。三軍盡衰老。胡奴以殺戮爲耕作。古來未見白骨黃沙田。秦家築城備胡處。漢家還有烽火燃。烽火燃不息。征戰無已時。野戰格鬬死。敗馬號鳴向天悲。烏鳶啄人腸。銜飛上掛枯樹枝。士卒塗草莽。將軍空爾爲。乃知兵者是凶器。聖人不得已而用之。

How are they to learn in China that those who lie on the bare plain are dead? For a long time the women-folk will continue to see in their dreams the likeness of those whom they love, but they do not know that those who—clad in warm clothing to face the rigours of the Mongolian winter—left but lately full of hope and resolved to bring back victory, are now nothing but dry bones scattered along the banks of some barbarian river:[2]

They have sworn to sweep the *Hsiung-nu* without taking thought of their own lives:
Five thousand men clad in sable coats lie dead in the dust of the *Hu*.
Alas, the bones scattered along the banks of the River *Wu-ting*[3]
Are still men who appear to their lovers in their dreams!

誓掃匈奴不顧身。五千貂錦喪胡塵。
可憐無定河邊骨。猶是春閨夢裏人。

Those who have the good fortune to return to their country have often reached extreme old age, and on their return not a single familiar voice gives them welcome. It is to the tombs that they turn to find partners in the unhappy meal which they have prepared in their ruined homes[4]:—

When fifteen years of age, I left for the wars;
In my eightieth year was I able to return home.
On the road I met folk of my country,

1. The last two lines are a quotation from the "*Lau t'ao*," and at the same time of §31 of the "*Tao têh ching*."—P.P.]

2. A poem by *Ch'ên T'ao* 陳陶 (early tenth century). See "*T'ang shih san po shou chu shu*," chap. VI, b, p. 20 v°-21r°.

3. The river *Wu-ting* is a small tributary on the right bank of the *Huang-ho*; it flows sixty *li* east of the sub-prefecture of *Ch'ing-chuen* 清澗 in the north of *Shan-hsi*.

4. An anonymous poem of the *Han* period. See "*Ku shih shang hsi*" 古詩賞析 published by *Chang Yü-ku* 張玉穀 in 1772 (republished in 1887), chap. IV, p.11 v°.

Digitized by Google
Original from INDIANA UNIVERSITY

(And I asked them) who dwelt in my house.
" Look yonder," (they said) ; " that is your house,
Yonder where stand cypresses and tombs in great number."
A hare entered by the hole made for the dogs ;
A pheasant flew away from the roof-top[1] ;
In the court-yard within wheat was growing wild ;
Wild mallows had sprung up beside the well-heads.
I boiled the wheat to make me a platter ;
I gathered the mallows to make me some soup :
Both the soup and the wheat were ready cooked at the same time,
But I knew not to whom I might offer them.
Thereupon I went forth from the house and looked toward the East[2] :
My tears fell fast and watered my raiment.

十五從軍征。八十始得歸。道逢鄉里人。家中有阿誰。
遙望是君家。松柏冢纍纍。兎從狗竇入。雉從梁上飛。
中庭生旅穀。井上生旅葵。烹穀持作飯。采葵持作羹。
羹飯一時熟。不知貽阿誰。出門東向望。淚落沾我衣。

It would have been better, if old-age had not come, to continue fighting against the inaccessible Nomads of the North, but the conditions of the campaign are hard in the country beyond the great Wall. The unfriendly nature of the ground makes common cause with the enemy, and the bitter winter increases the difficulty of the midnight marches :[3]

If the moon is overcast and the wild geese fly high,
It is because the *shan-yü* takes to flight during the night :[4]
The Chinese general is bent on taking swift horsemen to pursue them ;
Heavy snow covers their bows and their swords.

月黑雁高飛。單于夜遁逃。欲將輕騎逐。大雪滿弓刀。

Yet it is not the battle that the soldier dreads the most ; he fears far more the tasks under which men laboured to extend the

1. These two lines signify that the house is entirely derelict.

2. In the direction of the tombs.

3. A poem by *Lu Lun* 盧綸, called *Yün-yen* 允言, who was in his prime of life in the *ta-li* period (776-779). See "*T'ang shih san po shou chu shu*," chap. VI, a, p. 4 r°.

4. The *shan-yü*, i.e., the king of the *Hsiung-nu*, menaced by a Chinese army, strikes camp during the night. His departure is signalled by the dust which rises and obscures the moon, and by the wild geese which fly up in alarm. The Chinese general is determined to hurl himself in pursuit of the fugitives in spite of the darkness and the snow.

Digitized by Google
Original from INDIANA UNIVERSITY

long Wall, built by *Ch'in Shih huang ti*, like a dyke set up to withstand the encroaching waves of robber tribes. A poem of the time of the three kingdoms gives us, in the form of a dialogue, the complaints of those engaged on this accursed work :[1]

The horses are watered in the holes[2] along the great Wall ;
The water is so cold that it chills the horses right to the bone.[3]
(The soldier working at his task) will say to the officer in charge of the building of the great Wall :
" Look to it that ye keep not here the soldiers of *T'ai-yuan*."[4]
The officer answers : " For the works of the government there are fixed rules,[5]
Begone to your building and join the others in their rhythmic song."[6]
" Better were it " (replies the soldier), " for a man to die fighting hand-to-hand.
How shall we endure to be weighed down with sorrow as we build the great Wall ?"
Ah, how the great Wall marches on without end !
It marches on without end upon its journey of three thousand *li*.
In the frontier cities there are many stalwart young men ;
In the dwellings of the heart of China there are many women forlorn.[7]
(The husband) writes a letter to be sent to his home in the heart (of China) ;

---

1. A poem by *Ch'ên Lin* 陳琳, called *K'ung-chang*, 孔璋 (early third century A.D.). See " *Ku shih shang hsi*," chap. IX, pp. 16 v°-17 r°.

2. It is difficult to know exactly what the author means by the word 窟, which signifies not a moat, but a hole or cavity : perhaps the holes are those dug to provide the earth required for the construction of the Wall ; they would have served later to collect rain-water. The title, " Watering horses in the holes along the great Wall," is common to several poems, the earliest of which appears to be that of *Ts'ai Yung* 蔡邕 (133-192). See " *Ku shih shang hsi*," chap. VI, p.10 r°-v°.

3. The first two lines show the rigour of the climate and serve as an introduction to the idea that the men employed on the building of the Wall would fain return to their own country.

4. It was in the district of *T'ai-yüan* in *Shan-hsi* that many of the men employed on the building of the Great Wall were recruited. The soldier who speaks is a native of *T'ai-yüan*.

5. The officer replies that it is not in his power to shorten the period of service.

6. The rhythmical song by which the workmen keep in time.

7. In these four lines the poet shows the immensurability of the great wall, and makes his reader see the evils caused by this gigantic undertaking in separating husbands from their wives.

Digitized by Google
Original from INDIANA UNIVERSITY

"Marry another" (he writes) : "bide not waiting for me,[1]
Take good care of your new Master's parents[2]
And think sometimes of me, your first love."

The answer comes back to the frontier post :

"My lord," (says the wife)," what sorry word have you uttered ?
You have spoken thus because you are in misfortune and trouble.
By what right can a man detain thus another's children ?
If a woman brings a son to the light, let her beware of raising him to manhood ;
If she brings to the light a daughter, then let her nourish her with dried meats.[3]
See you not, my lord, at the foot of the great Wall
The heaps of dead men's bones that lie there in mixed confusion ?
Since the day when we plaited our hair together and I became your servant,[4]
I have ever been content in thought and feeling.[5]
I know well the sufferings you endure on the frontier ;
How can your humble servant brook this life for long ?"

飲馬長城窟。水寒傷馬骨。往謂長城吏。愼莫稽留太原卒。官作自有程。舉築謐汝聲。男兒寧當格鬥死。何能拂鬱築長城。長城何連連。連連三千里。邊城多健少。內舍多寡婦。作書與內舍。便嫁莫留住。善侍新姑嬪。時時念我故夫子。報書往邊地。君今出語一何鄙。身在禍難中。何爲稽留他家子。生男愼莫舉。生女哺用脯。君獨不見長城下。死人骸骨相撐拄。結髮行事君。慊慊心意間。明知邊地苦。賤妾何能久自全。

1. He renounces all hope of ever returning to his own country.

2. This expression implies that the husband thinks with emotion of his own parents, who will be deprived of the services of their daughter-in-law when she marries a second husband.

3. If a woman brings a daughter into the world the child must be nourished with the best possible food ; if the child be a boy it is not worth while bringing him up, for sons are destined, if they grow to manhood, to strew their bones at the food of the great Wall.

4. i.e., since we were married.

5. She has always been happy with her husband.

Digitized by Google
Original from INDIANA UNIVERSITY

If the man torn from his home in the central provinces of China is to be pitied, perhaps those who dwell in the frontier-districts deserve even greater pity, for here not only the man but also all his family are the victims of the recruiting-sergeant, whose coming brings ruin to the home. This is the theme which *Tso Yen-nien* elaborated in a most striking manner at the beginning of the third century A.D.[1] :—

He is full of misfortune who dwells on the frontier :
Three times in one year has he been forced to join the army.
Three of his sons have gone to *Tun-huang*,
The two others were sent to *Lung-hsi*.
Whereas his five sons have left thus for the distant wars,
Their five wives will soon be mothers. 苦哉邊地人。一歲三從軍。三子到敦煌。二子詣隴西。五子遠關去。五婦皆懷身。

It has been necessary to call attention to these complaints in order that the documents discovered by M. Stein may be given their full significance. The historian who finds traces of the bold policy of the *Han* in central Asia must not forget that all their greatness was built with human materials. Just as the Chinese poets fancy that they still hear the distressed souls of those who built the great Wall of *Ch'in shih huang ti* wandering along its site, so we can reclaim from the administrative details of the life of a small Chinese garrison, isolated in the middle of the Desert, the sufferings and sorrows of the exiles who lament their lot.

1. Cf. "*Ku shih shang hsi*," chap. X, p. 8 r°.

Digitized by Google
Original from INDIANA UNIVERSITY

LIU HIANG AND TS'IEN TA-HIN

ON

SUN-TSZ

TRANSLATED AND ANNOTATED

BY

PROFESSOR E. H. PARKER.

I

Liu Hiang's*[1] *report to the Emperor upon the 32 chapters (reduced from 322 after elimination of 290 chapters of duplicates) forming the works of Sun K'ing, which can be copied fair upon prepared and dried tablets.

Sun K'ing was a native of Chao, whose personal name was K'wang. During the reigns of the Kings Süan and Wei of T'i State, there assembled, under hospitable and distinguished treatment, at one of the city gates a number of the most respected scholars in the Empire, including Tsou Yen, T'ien P'ien, Shun-yü K'un, etc., known collectively as the Lieh-ta-fu,[2] and admired by the then generation. They were all authors of books criticising the times. It was at this moment that Sun

---

1. Liu Hiang 劉向 was the great-great-grand-nephew of the Founder of the Han dynasty, and it was not until A.D. 1877 that his father Liu Teh 劉德 received from a Manchu Emperor a place 從祀 in the Confucian shrine. Mayers makes the surprising statement that Liu Hiang was the *author* of the Han dynasty history published by Pan Ku; but probably he had in mind the 新序 and 西京雜記 of which two works Liu Hiang really was the author, and which also treat of Han history.: he died B.C. 9, having worked under the patronage of three Han Emperors 宣, 元, and 成. Chao may be defined as North modern Shan Si, and Ts'i as North modern Shan Tung.

2. 列大夫 Is it possible that the mysterious "philosopher" 列子 may after all be another way of expressing this assembly of wise men?

Digitized by Google

Original from INDIANA UNIVERSITY

K'ing, a talented youth of fifteen,[1] made his appearance as a studying traveller, and came to the conclusion that the various philosophers were all on the wrong tack as to what were the principles of our former Kings of old. Sun K'ing was strong on the Odes, the Rites, the Changes, and the Spring and Autumn History, and when it came to the time of King Siang of Ts'i, Sun K'ing was the best of his mentors. The Ts'i State considered the *ta-fu* appointment particularly reserved for law revision to be one of importance, and Sun K'ing thrice held the post of libationer[2] therein. But, certain Ts'i personages having slandered Sun K'ing, Sun K'ing departed to the State of Ts'u. The Ts'u Premier Ch'un-shên-kün[3] appointed him to the post of Lan-ling governor. Certain individuals said to Ch'un-shên-kün: "T'ang had 70 *li*, and Wên Wang 100 *li*,[4] whilst Sun K'ing is only a wise man: he now gets 100 *li*, which may be dangerous for Ts'u." Ch'un-shên-kün desisted, and Sun K'ing accordingly left and went to Chao.

Some time after this a visitor observed to Ch'un-shên-kün: "I-yin abandoned Hia and joined Yin. Yin got the imperial rule, whilst Hia perished. Kwan Chung abandoned Lu and joined Ts'i. Did not the States thus abandoned suffer by this?" Ch'un-shên-kün then sent messengers to invite Sun K'ing back.

---

1. Liu Hiang has "fifty" instead of "fifteen," which is impossible; but the commentators indicate the error: they also indicate his anomaly of placing King Süan (342-324) in order of sequence before King Wei (378-343); these slips, however, tend to show the scrupulous genuineness of the human document. King Siang (283-265) was grandson of King Süan, and (in Chavannes and Father Chang) there is a discrepancy of 10 years as to whether the intervening King Min began to reign in 324 or 314. It must be remembered that the old vassal or ducal dynasty of Ts'i came to an end in 387; the Emperor was flouted, and King Wei was the first to call himself a 王. The old Tsin (Shan Si) was split up in B.C. 376 into three rival states. Ts'in (Shen Si) was beginning to conquer China under King Chao (306-251), with whom Sün K'ing had conversation; so now we are enabled to place the philosopher definitely between 360 and 280.

2. 祭酒. This term originally meant the senior of any family (at a feast), whose duty it was to pour out the wine all round first: thus Liu Pi 濞, elder brother of the Han Founder, was the family libationer: later it became an official title; but here it simply means "*senior ta-fu* or minister."

3. 春申君, *i.e.*, 黃歇 who died B.C. 237 (Mayers, 218), and from whom Shanghai obtains its name 申. Lan-ling is the modern 常州 on the Shanghai-Nanking Railway, where a specimen of Confucius' handwriting still exists. Date of these events B.C. 255.

4. The meaning is the two dynastic founders were 聖人 of the wisest class, whilst the present mere 賢 may peradventure found a new dynasty, as they each did.

Chao, as already stated, was the northern part of Shan Si, including part of modern Chih Li. As to 伊尹, see Mayers No. 233; the allusion is to the earlier dynasties. Kwan Chung's story we have told in this *Review* already.

Digitized by Google
Original from INDIANA UNIVERSITY

Sun K'ing sent a document to Ch'un-shên-kün criticising the State of Ts'u, and then he composed some poems and songs which he sent to Ch'un-shên-kün. Ch'un-shên-kün was offended and once more firmly resisted Sun K'ing's advances. So Sun K'ing left him, and once more became governor of Lan-ling. On Ch'un-shên-kün's death Sun K'ing was removed from the post and then lived on at Lan-ling as a private individual.[1] Li Sz had been a pupil of Sun K'ing, subsequently to which he became premier of Ts'in. There were also Han Fei, otherwise styled Han-tsz, and Fou-k'iu Pêh, both of whom also received his teaching and became distinguished literates. When Sun K'ing at last accepted the invitations of the vassal rulers, he had an interview with King Chao of Ts'in, who just then was taking delight in making aggressive warfare ; Sun K'ing tried to influence him and also his premier the Marquess Ying[2] by setting forth the principles of the Three Kings, but neither of them was prepared to adopt these views. Then he went to the State of Chao, and discussed war with Sun Pin in the presence of the King Ch'êng of Chao. Sun Pin was for the cunning and treacherous use of troops, but Sun K'ing objected to this with the Emperor's troops, and could not respond ; so in the end his services were not accepted. Sun K'ing's *tao* [or principle] lay in the maintenance of *li* and *i* [good form and right], all acts to correspond with the line of proper demarcation, whilst he was content to remain poor and obscure. Mencius was also a great *ju* [usually translated "Confucianist"], but he held that man's disposition was good, whilst Sun K'ing, over 100 years

---

1. In the year B.C. 237 the young King of Ts'in dismissed all his chief advisers, but Li Sz (a Ts'u man) having left behind him certain ambitious propositions, the King despatched an express to recall him. 荀卿 was still alive in the Han Empress Kao's time. Han Fei was poisoned by the jealous Li Sz in B.C. 233.

2. The Marquess 穰 was the notorious Fan Tsü 范雎, the second part of whose name is usually either miswritten or mispronounced both in English and in Chinese. Sun Pin 臏 was a descendant of the celebrated Sun Wu 武 (whose book Dr. Lionel Giles translated some years ago) : King Ch'êng 成 reigned from 265 to 245, so now we have further evidence of the date of Sün-tsz's conversation (*New China Review*, Page 11 of Vol. IV) with King Chao-siang of Ts'in. Sun Pin must have been a very old man when Sun K'ing met him in Chao, even if it were in the first year (265) of that monarch's reign, for the jealous man who mutilated his knee-cap 臏 (thus giving him his personal name) died in 341, there being thus 94 years between *General* Sun Pin's mutilation and his conversation with Sun K'ing : perhaps 與孫臏論兵 must not be taken too literally, but may mean "entered upon Sun Pin's military theories." The *Shi-ki* describes him as a 後世子孫 of Sun Wu, and in general history both men are often called 孫子. As to Chang I (d. 309) and Su Ts'in (d. 318), see Mr. Charles Piton's informing article, pp. 255-263 of the old *China Review*, Vol. VII. Here again we have a date clue.

Digitized by Google

Original from INDIANA UNIVERSITY

subsequent to Mencius, composed the chapter on the evilness of our disposition in order to contest Mencius. Su Ts'in and Chang I tried to influence the vassal rulers with their heretical *tao* in order to magnify the noble and illustrious, but Sun K'ing in withdrawing, ridiculed them with the *mot* " Those who do not advance by the [right] road [*tao*] will certainly not perish by the right road." And, when the Han dynasty had established itself, the prime minister Tung Chung-shu of the [subordinate] kingdom of Kiang-tu [Yang-chou region], who was also a great *ju*, composed a treatise in praise of Sun K'ing.

When Sun K'ing died, people had no use for him ; he spent his last years at Lan-ling, a hater of the corrupt administrations of the times with their succession of ruined states and vicious sovereigns who would not pursue the *ta-tao*[1] [i.e., great road, grand principles], but devoted their attention to magicians and spiritualists believing in portents and omens, silly literates and petty sticklers such as Chwang[2] Chou and Co., not to speak of specious corrupters of morals ; so he recommended the course of action under the *tao-têh* of the *Ju* and Mêh-tsz, with practical vicissitudes as set forth in due order, composing [essays of] several myriad words ; after which he died, and was buried at Lan-ling.

---

1. It must always be borne in mind that such words as *tao*, *li*, *i*, etc., are promiscuously used by Chinese philosophers in the senses of (1) road, way, means, principles, reasonableness, justice ; (2) courtesy, rites, form, reasonableness, justice ; (3) right, justice, reasonableness, good sense, etc., etc., just as, with us, we may say (1) " mutton in preference to beef is a *religion* with him, amongst the numerous shades of religion "; and (2) his manner was not *nice*, amongst the numerous shades of *courtesy* or *form* ; or *the game*, amongst the numerous shades of justice, right, etc.

2 This, of course, is Chwang-tsz (or Yen Chou, or Yen-tsz) the character 莊 being used in place of an Emperor's *tabu* 莊. Sün-tsz's real name was 荀況 and not 孫卿 ; the *first* character of this last couple, not necessarily a *tabu* substitute, is still read *sün* and not *sun* in Canton ; the second of the pair is not his personal name, but his rank as a 中大夫 ; however, the commentators have never been unanimous, and do not agree on either of these two points ; it must be remembered that no dictionaries to perpetuate exact sounds existed in his time. It will be noticed also that the word *ju* gradually travelled from its original meaning of "educated man" (*i.e.*, one learned in the old classics, and imbued with the sacred doctrines traditionally handed down by and from the early wise Emperors) to that of " Confucianism," which at first apparently included not only the views and interpretations of Confucius himself, but also those of Sün-tsz, Mêh-tsz, and others who, whilst recognizing the Confucian interpretations as worthy of their highest respect, ventured to differ upon certain points of detail, ultimately declining to admit that arch-Confucianist Mencius to anything higher than the rank of " secondary sage " 亞聖, a term apparently dating from the Tsin dynasty (say A.D. 300).

Digitized by Google

Original from
INDIANA UNIVERSITY

At Chao there was also one Kung-sun Lung,[1] who published a treatise upon the "Similarity and Dissimilarity of the Hard and the White;" also the teaching of one Ch'u-tsz. At Wei there was Li K'wei who exhausted the question of agricultural productivity. In Ts'u there were Shī-tsz, Ch'ang-lu-tsz, Yü-tsz, all of whom wrote books. But their principles were none of them those of the ancient Kings, nor did any of them follow the method of Confucius: only Mencius and Sun K'ing were able to abide by Chung-ni. Lan-ling had numerous excellent scholars in consequence of Sun K'ing's presence there, and the elderly men still [say B.C. 10] speak well of him: the Lan-ling men are in fact fond of taking the word *k'ing* as a secondary personal appellation for themselves by way of evincing their regard for Sun K'ing.

Mencius, Sun K'ing, and "Mr. Tung" all belittled the Five Protectors and held that the "five feet high boys" who attended Chung-ni's classes were all ashamed of the Five Protectors, and if any of the contemporary rulers had been able to make use of Sun K'ing he might have arrived at Empire; but none of the contemporaries was ever able to make use of him, and the princes of the six kingdoms were accordingly annihilated, whilst the [unifying] Ts'in government met with revolution, and itself fell to pieces in the end. If we look into Sun K'ing's book we find that he sets forth the *tao* of empire[2] as being very easy of accomplishment, and he is indignant that the people of his time were unable to make use of what he said; his grief and disappointment are exceedingly painful. Alas! It resulted in this man's finding his end in an

---

1. 公孫龍 (Mayers, 288); 鬳子 (elsewhere 劇子, not in Mayers): no further remark necessary as being immaterial to the subject. 李悝, however, is "full of history" and was a great lawyer besides other tendencies. (Mayers, 345, where, however, the name is given as Li Hwei). Shī-tsz's (尸子, a Ts'u man) personal name was 佼; on the death of his Ts'in patron Wei Yang in 338 B.C., he fled to the modern Szch'uan 蜀, where he wrote his book. Nothing is known of 長盧, except that he was a Ts'u man, and wrote nine chapters on something or other. As to 羊子, or 阿之呼子 as Sz-ma Ts'ien calls him, he was a native of 東阿 (still so called) in Ts'i, or modern Shan Tung; his personal name was 嬰, and he wrote 18 chapters; but he was subsequent in date to the 70 men 七十子 mentioned by Mencius as having been attached to Chung-ni or Confucius 服孔子. Ts'u, though partly "barbarous," seems to have been a highly literary state. "Mr. Tung" 董先生 was one of China's greatest literary men during the 2nd century B.C. He is the author of the "five feet boy" simile which appears in the Han history under his "life." The Five Protector 五伯 or 五霸 period may be roughly styled the period of Confucius' history 春秋 of imperial decline.

2. 王道. I take it that 王' here changes its tone and means the governing principle of the ancients, or of virtue, in contradistinction to 霸道 or government by force; but possibly it may mean the *tao* of the Three 王, founders of the Hia, Yin, and Chou dynasties.

Digitized by Google
Original from INDIANA UNIVERSITY

obscure village lane, whilst his great services were never able to make any effective show in the world. Sad indeed! One may well shed a tear over it. His book may compare with standard histories so far as authoritative teaching capacity goes, and it is with respect that I pass on this copy.[1] Your humble servant Hiang at the risk of death ventures to address Your Majesty.

II

A sort of colophon, or new edition critical preface, composed by Ts'ien[2] Ta-hin, a distinguished literate of K'ien-lung's time, which is dated the 7th intercalary moon of 1786, from Kiating (the Kia-ting hien of Kiang Su).

The book of Sün-k'ing-tsz as descended to us was commentated by Yang Liang,[3] and printed during the Ming dynasty. The reader is much inconvenienced by the misprints and misconstructions. When the Sub-director Mr. Sie Kia-shan of the Court of Ceremonial was acting as Examiner in Kiang Su, he got from the Chancellor Lu Pao-king of Yü-yao a personally revised copy, and, amazed at the care which had been taken, he used to go and see him to talk over certain of the mistakes made in the Yang commentary. It was then handed over to the printer, and so at last we had this excellent copy of the book. After the death of Confucius the classicists[4] held Mencius and Sün-tsz to be the most unadulterated. In Sz-ma Ts'ien's list of philosophers he holds up Mencius and Sün-tsz as chief beacons, and although Han T'ui-chï whilst admitting Sün-tsz's purity does not hesitate to criticise a few blemishes, still the pronouncement that "the language he makes use of is orthodox, and may very well be placed within the domain of holies" shows that [the critic] has no objection

1. 謹 第 錄, probably a formal official expression in use: there seems to have been a distinction between 敬 錄 "copying *from* the revered," and 謹 錄 "copying carefully for" posterity. The expression 昧 死, "ignoring death," has been in occasional use down to our own day.

2. 錢 大 昕. He uses 荀 (instead of 孫 like Liu Hiang) and the fact of his adding 子 to *K'ing* seems to support the view that *k'ing* was not a personal name, but a qualificative, "Sün the minister-philosopher."

3. The reader is referred to page 1 of Vol. IV of this *Review*: it will be noticed that Sün-tsz was practically lost or ignored for 1,000 years, and even after Yang Liang's recovery (A.D. 817) was not on sale in the bookshops as a printed work for another 500 years or so. 謝 喜 善 is the Sieh Yung mentioned on page 1, and, as is now seen, was, still a few centuries later, a co-operator with Ts'ien Ta-hin: 盧 抱 經 is probably the *hao* or second appellation of Mr. Lu: between them these scholars appear to have reissued and again corrected the version printed during the Ming dynasty.

4. 儒 家, that is the purist Confucianists; 韓 退 之, A.D. 768-824, is the celebrated anti-Buddhist Han Yü, who was posthumously made 昌 黎 伯 in 1083.

Digitized by Google
Original from INDIANA UNIVERSITY

whatever to his [Sün-tsz's] being placed on a level with Mencius. The Sung Confucianist school[1] only had fault to find with the one chapter on the evilness of man's natural disposition. In my humble opinion Mencius' "goodness of man's disposition" means that he looked to men's cultivating their nature to the utmost and taking a delight in good, whilst Sün-tsz's "evilness of man's disposition" includes a hope that moral change might be effected by effort to make it good. Thus although the wording differs, still both sides are at one as to teaching man how to be good; and though the Sung Confucianists in defining "disposition" take the side of Mencius, still they find it necessary to divide the question into the two departments[2] of the "principle of right" and the "material activity," thus including both Mencius' and Sün-tsz's view of "right." As regards the teaching[3] men to begin by modifying their material activity, this is in reality a disguised use of Sün-tsz's doctrine of moral change. But then why criticize Sün-tsz's book unfavourably on the ground of so insignificant a flaw? The old books make use of the character 僞 in the sense of 爲, and when Sün-tsz says that man's disposition is evil, and that the good in it is 僞, he takes the character in the sense of 爲 "to make," and not in the sense of 僞 "false." Hence he pursues his subject in this sense by saying "that which you cannot learn, cannot function, and yet is inherent in man is his disposition," whilst "that which you can learn, and which you are able to function into concrete being within man is factitious."[4] Conversely, proof that 爲 may stand for 僞 is found in the *Yao Tien*, where the phrase 平秩南訛 occurs; the *Shï-ki* has 南爲, whilst the *Han Shu* in the chapter devoted to Wang Mang has 南僞. It is after having read the gentleman's preface, that I proceed to develop, for the information of future readers of the book, what he says on this point.

---

1. 宋儒. Apparently "my humble opinion" means the opinion of Ts'ien Ta-hin in 1736.

2. 義理 and 氣質. Père Henri Doré, S.J., in *Variétés Sinologiques*, No. 51, pp. 457 *et seq.*, discusses this quasi homo-ousian or homoi-ousian distinction, which had already, 27 years earlier, been examined at length by Père Stanislas Le Gall, S.J., in No. 6 of the same *Variétés*.

3. 變化氣質; apparently the "teaching" means that of the Chu Hi school.

4. The translation of 僞 as "factitious" has been followed throughout my word for word translation of the celebrated Chapter 16 (to appear separately) on the evilness of man's disposition.

5. 公序. I suppose he means Sie Yung's preface. The *Yao Tien* is a chapter of the *Shu King*.

Digitized by Google

Original from INDIANA UNIVERSITY

THE FIRST ARRIVAL OF THE JESUITS AT THE CAPITAL OF CHINA

BY

A. C. MOULE

It is a very extraordinary fact, if it is (as I believe) a fact, that no complete translation has been published of the famous paragraph in the *Ming shih* which under the heading of 'Italy' gives an account of the arrival of Ricci and the early Jesuits at Peking. Bretschneider printed a translation or paraphrase of a large part of the passage in the *China Review*, Vol. IV, pp. 391-394 (reprinted in *Mediæval Researches*, 1910, Vol. II, pp. 324-330), but it will not perhaps seem superfluous to attempt an actual translation of the whole. It is only an attempt and contains, no doubt, many mistakes, of which corrections will be gratefully received.

"Italy is situated in the Great West Ocean. From ancient times it had no communication with China until in the Wan-li years Li Ma-tou (Matthæus Ricci), a native of that country, reached the capital and made the *Complete Map of all Countries*.[1] He said that in the world there are five large continents; the first called Asia, containing altogether a hundred kingdoms and more, and China ranks as one; the second called Europe, containing altogether seventy kingdoms and more, and Italy ranks as one; the third called Libya, also containing a hundred and more kingdoms; the fourth called America, of greater area and divided into two continents, south and north, which are joined together by a narrow strip of land; last of all we have Magellanica as the fifth.

1. For detailed accounts of this map see *The Geographical Journal*, October 1917, December, 1918, January, February, 1919.

Digitized by Google

Original from INDIANA UNIVERSITY

And in these territories the whole earth is comprised. His words were vague and confused and unreliable, but since a native has penetrated to China there can be no doubt that the country really exists. Generally speaking all the kingdoms of Europe follow the teaching of the Lord of Heaven, Jesus. And Jesus was born in Judea, which kingdom is in the continent of Asia. He spread his teaching westward in Europe. He was originally born in *kêng shên*, the second Yüan-shou year of the Han emperor Ai (B.C. 1). It was only after 1581 years, in the ninth Wan-li year (A.D. 1581), that Li Ma-tou crossed ninety thousand *li* of ocean and landed at Ao (Macao) in the Hsiang-shan district of Kuang-chou, and proceeded to infect China with his teaching. In the twenty-ninth year (A.D. 1601) he entered the capital. The chamberlain Ma T'ang took his foreign things and presented them. He called himself a man of the Great West Ocean. The Board of Rites said, 'The *Hui tien* only has the kingdom of So-li in the West Ocean (? Chola in Maabar),' no Great West Ocean, and it is impossible to know the truth. And again the fact that he lodged in China for twenty years before he presented his tribute is not consistent with the words 'I desired righteousness in a distant land and have come specially to offer precious things.' And the tribute which he offered was a picture of the Lord of Heaven and the Mother of the Lord of Heaven, altogether improper things; and amongst what he brought were also bones of supernatural beings and such things. But since they say that supernatural beings can fly upwards of themselves, how can they have bones? Thus they are 'superfluous things of ill omen and disgusting things which ought not to enter the palace' of which Han Yü of the T'ang dynasty spoke. Much more then is it unnecessary to state that if foreign things of this kind were unceremoniously presented without passing our Board for translation and inspection, that was because the chamberlains introduced them in an irregular manner, and it was not the fault of our ignorance. And he received an order to present to our Board, but did not call at the Board for interpretation, and is lodging unofficially at a monastery. We do not know what his intention may be. But it is the rule that all foreigners who present tribute shall receive a return gift, and their envoys be rewarded with a feast. We beg that the Emperor will grant him a cap and girdle and send him back to his country without allowing him to remain in either of the capitals or to have intercourse with the Chinese and cause further trouble.' No notice was taken of this. In the eighth month (September 1601) they said again, 'We advise that Li Ma-tou should be ordered to go back to his country. Is

Digitized by Google
Original from INDIANA UNIVERSITY

it not strange that after waiting your Majesty's orders for five months we have had no reply? Men from distant lands are lonely and homesick and have their minds set on their return. If one examines the real truth there is a sincere reluctance for official position or gifts, and he has no thought but the wish for a house in the mountains and a lodge in the wilderness. Compare him to a bird or a deer which long imprisoned pines the more for the deep forests and luxuriant grass. Men's feelings are really the same. We beg that your majesty will speedily allow him to be sent to the regions of Chiang-hsi where we hear that deep in the hills and secluded valleys men linger long and enjoy old age.' Of this also no notice was taken. And indeed the Emperor, pleased with his having come so far, lent him a house and gave him provision and handsome presents. And from the nobility and gentry downwards all honoured him and joined in giving gifts to Ma-tou, and set his mind at rest. And thereafter he settled down and did not leave. In the fourth month of the thirty-eighth year he died[1] at the capital, and was granted burial outside the west wall.

"That year there was an eclipse of the sun on the first day of the eleventh month (15th December, 1610), and the astronomers had made a great error in the calculation. The court recommended the revision of the Kalendar. The next year Chou Tzŭ-yü, a President of the Five Officers,[2] reported: 'The missionaries from the Great West Ocean, P'ang Ti-o (Didacus de Pantoja) and Hsiung San-pa (Sabbatinus de Ursis) thoroughly understand the science of the kalendar, and the books on the subject which they have brought with them contain matter which the Chinese writings have not yet reached. They should be ordered to trans-

1. Matthaeus Ricci, whose Chinese names were Li, Ma-tou, Hsi-t'ai, was born at Macerata 6th October, 1552, entered the Company of Jesus 15th August, 1571, sailed from Lisbon 24th March, 1578, reached Goa 13th September, 1578, Macao early in August 1582, Shao-ch'ing 10th September, 1583, Peking 24th January, 1601, and died on the evening of Tuesday, 11th May, 1610. Cf. *Opere storiche del P. Matteo Ricci*, Vol. I, pp. 619-622, 114, 123, 365 and 616. The Chinese history is inaccurate in every date. Ricci reached Macao in the tenth (not *ninth*) year of Wan-li and Peking in the twenty-eighth (not *twenty-ninth*) year; and he died on the 19th of the intercalary third (not *fourth*) month of 1610.

2. The Wu Kuan or Five officers, one for each season of the year, Spring, Summer, *Middle*, Autumn, Winter, were officials attached to the observatory sep at Peking. Cf. *Ming Shih* c. 74, fol. 7. The report of Chou Tzŭ-yü is mentioned at greater length in the *Ming shih* c. 31, fol. 7 r°, 8 r°, where Ricci, Pantoja, de Ursis, Longobardi, Terrenz, Schall, Emmanuel Diaz junior, and Rho, as well as the native mathematicians, the Prince Tsai-yu, Hsü Kuang-ch'i, and Li Chih-tsao, are all named.

Digitized by Google
Original from INDIANA UNIVERSITY

late and present these so that we may derive the benefit.' Wêng Chêng-ch'un and the other Vice-presidents of the Board of Rites then petitioned that just as at the beginning of Hung-wu (A.D. 1384) the rules of the Moslem kalendar had been adopted, so now Ti-o and his companions should be ordered to join in examining and correcting it. This was approved.

"From the time that Ma-tou entered China the missionaries came in increasing numbers. There was Wang Fêng-su (Alphonsus Vagnoni) who lived at Nan-ching and devoted himself to misleading the people with the teaching of the Lord of Heaven. Gentry and officials as well as the poor people of the lanes and alleys were among those who were deceived. Hsü Ju-k'o, Secretary of the Board of Rites, hated him. These missionaries also boasted that their customs, land and eminent men were far superior to those of China. So Ju-k'o summoned two men and ordered them to write a note to show that what was recorded in all the [missionaries'] books was entirely false, misleading and inconsistent. And then he lost no time in advising that they should be banished. In the forty-fourth year (1616) he joined with the Vice-president[1] Shên Ch'üeh and the Censor Yen Wên-hui to destroy their false teaching and deceiving of the people, and raised the suspicion that they were the agents of the Franks and urged their prompt expulsion. The censor for the department of Rites, Yü Mou-tzŭ, also made a report that 'since Li Ma-tou came to the east and the teaching of the Lord of Heaven was introduced into China, Wang Fêng-su and Yang Ma-no (Em. Diaz junior) have stayed in the capital (Nan-ching) and seduced large numbers of the people to the number of not less than ten thousand[2] to worship at new and full moon, using a thousand devices to entice. There are prohibitions both of intercourse with foreigners and of heretical religions, but now without concealment they meet at night and disperse in the morning exactly like the White Lotus or the Inaction societies. And they go to and fro and are plotting secretly with the foreigners at Ao, while the local officials take no steps to expel them. And what is become of the government's order of prohibition?' The emperor accepted this memorial, and in the twelfth month (January, 1617) ordered Fêng-su, Ti-o, and the others all to be sent to Kuang-tung to await the order to

---

1. *Chi shih chung.* A chairman of one of the sub-committees of the censorate which were attached to the Six Boards respectively. P. Hoang, *Mélanges sur l'Administration*, p. 172; *Ming shih* c. 74, fol. 5r°.

2. "Nous avons constaté la présence de cinq mille convertis pour toute la Chine, vers 1613." H. Havret, *Var. Sinologiques* No. 12, p. 97.

Digitized by Google
Original from INDIANA UNIVERSITY

go back to their own land. Though the order had long ago gone down, no move was made, nor did the local officials make any enquiry. In the forty-sixth year and the fourth month (May or June 1618) Ti-o and the others petitioned saying, 'Your servants, more than ten men, with your late servant Li Ma-tou, have crossed ninety thousand *li* of ocean to see the light and at your capital have humbly enjoyed important posts for seventeen years. But lately south and north have impeached us and have advised that we should be expelled. How can there be any disloyal plotting or how can we dare to do any evil in our religious practices and study of the Way and worship of the Lord of Heaven? Only let the emperor's wisdom have pity and we will seize the first fair wind to return to the capital. If we live in an island we shall give rise to suspicion all the more. We beg that your most humble servants in the region of the south capital may equally be pardoned together with us.' This was not granted but they went away disappointed. Fêng-su proceeded to change his names and returned to Nan-ching and taught as before.[6] The officials at court were unable to detect him.

"The country (Italy) has still in making cannon larger than those of the West Ocean (? Coromandel). When they have been imported into the interior the Chinese have often made copies of them, which they have not been able to use. In the T'ien-ch'i (1621-1628) and Ch'ung-chêng (1628-1644) reigns, when there was fighting in the north-east, they often sent to fetch men from Ao to the capital to drill the troops in the use of these cannon. And the men displayed the utmost energy. In the Ch'ung-chêng reign the kalendar had become even more confused, and Hsü Kuang-ch'i, President of the Board of Rites, petitioned that the missionaries Lo Ya-ku (Jacobus Rho), T'ang Jo-wang (Adam Schall) and the others should be directed to compare it with the new system of their country, and that an office should be opened for the compilation [of a new kalendar]. This was granted. After a long time the book was finished. Since it took the first Ch'ung-chêng year, *mou ch'ên* (1628), as the first year of the kalendar, it was named *The Ch'ung-chêng Kalendar*. Though it is not yet published and

6. Vagnoni changed his names to *Kao* and *I-chih* ('one purpose') and is said to have returned to Nan-ching in 1624. Havret, *Var. Sinologiques*, No. 12, p. 25. Some inconsistencies must be noted. Pantoja, who here makes a petition in May or June 1618, is said to have died in January that year. Havret, id. p. 16; *Catalogus pp. et ff.*, etc., p. 3. And Vagnoni himself, who reached China in 1605, is said elsewhere in the *Ming shih* to have been at Nan-ching *with Ricci*.

Digitized by Google
Original from INDIANA UNIVERSITY

in use, the method is superior to that of the *Ta-t'ung Kalendar*, and some of the learned have made use of it.

"Those who have come to the east from this land are, generally speaking, all clever men, scholars specially sent for the purpose of propagating their teaching without seeking rewards or wealth. The majority of the books which they have written are what the Chinese have not yet treated of. And so all those who are fond of curiosities continually honour them, and scholars and officials like Hsü Kuang-ch'i, Li Chih-tsao, and P'ei Shou, approved of their words and added polish to the style of their writing, so that their teaching prospered rapidly.

"Others who made a name at that time in China were Lung Hua-min, Pi Fang-chi, Ai Ju-lüeh, Têng Yü-han. Hua-min, Fang-chi, Ju-lüeh and Hsiung San-pa were all of Italy; Yü Han was from Germany; P'ang Ti-o from Spain; and Yang Ma-no from Portugal. These are all countries in the continent of Europe. What they say of their customs and products is for the most part exaggerated, and there are books which record the foreign things brought as tribute, so they are not written down here." (*Ming shih* c. 326, fol. 7 v°-9 r°.)

To this is added a short extract from the Records of Hang-chou.

"Li Ma-tou, surnamed Hsi-t'ai, was a man of the Great West Ocean, with a curly beard, blue eyes and a voice like a great bell. In the ninth (*sic*) Wan-li year in the Ming dynasty, admitted to an audience in the capital, he presented books, images and foreign things which he had brought. He was intelligent, witty and of manifold ability, understanding Chinese books and documents, and able to repeat what he had once glanced at. Famous nobles and great officers of that day all held him in high regard. His special department of learning was the method for determining the kalendar and constructing (mathematical) instruments. The Emperor granted him a house and gave him an official stipend.

"Afterwards Fu Fan-chi (Franciscus Furtado), Chin Ni-ko (Nicholas Trigault), Yang Ma-no, Ai Ju-lüeh, came in succession. They were on friendly terms with the Hang-chou men Yang T'ing-yün (Michael Yang) and Li Chih-tsao (Leo Li), and built a temporary dwelling by the Lake. Later they moved to within the Ch'ien-t'ang gate. Early in Shun-chih (c. A.D. 1650), having been enclosed within the Manchu wall, they moved again to a spot west of the T'ien-shui bridge.[1]

1. The Roman Mission (now Lazarist) still occupies this site, and the fine gateway is thought to date from the seventeenth century.

Digitized by Google

Original from INDIANA UNIVERSITY

"Shih Tsu composed a Preface for the tablet of the Church of the Lord of Heaven to be piously presented in the Church at Wu-lin (Hang-chou) as a mark of distinction.

"The graves are at Fang-ching."[1]

1. *Jên-ho hsien chih* c.22, fol. 21, 22. This passage was first published by Bishop G. E. Moule in *The Chinese Recorder*, 1889, p. 82; cf. *Notes on Hangchow past and present*, 1907, pp. 16, 43-47 (*Cemetery of the Jesuit Mission at Fang-ching*). Further references to the missionaries will be found in the *Ming shih* c.21, fol. 2r° (Wan-li 38th year: "Li Ma-tou of the Great West Ocean presented foreign things"); c. 25 (Astronomy), fol. 1 ("Li Ma-tou of the West Ocean . . . "), c.31 (Kalendar), fol. 1. 6-8; c.218 (Biography of Shên Ch'üeh), fol. 9r° ("Li Ma-tou of the West Ocean brought tribute and settled at Nan-ching with his followers Wang Fêng-su and others . . . "); c. 251 (Biography of Hsü Kuang-ch'i), fol. 6 ("He learnt . . . from Li Ma-tou"), 7 ("The Emperor ordered the men from the West Ocean, Lung Hua-min, Têng Yü-han, Lo Ya-ku, to revise the calculation of the kalendar . . . "); and probably elsewhere. A list of the missionaries named above besides Ricci is added :—

Chinese Names	*Native Names*	*Birth*	*Arrival in China*	*Death*	*Country*
Ai Ju-lueh Ssü-chi	Julius Aleni ..	1582	1613	3 Aug. 1649	Italy
Chin Ni-ko Ssü-piao	Nicholas Trigault	3 Mar. 1577	1610	14 Nov. 1628	France
Fu Fan-chi T'i-chai	FranciscusFurtado	1587	1621	21 Nov. 1653	Portugal
Hsiung San-pa Yu-wang	SabbatinusdeUrsis	1575	1606	3 May 1620	Naples
Lo Ya-ku Wei-shao	Jacobus Rho ..	1590	1624	26 Apr. 163?	Italy
Lung Hua-min Ching-hua ..	Nicolas Longo-bardi	1559	1597	11 Dec. 1654	Sicily
P'ang Ti-o Shung-yang	Didacus de Pan-toja	1571	1599	1618	Spain
Pi Fang-chi Chin-liang	Franciscus Sam-biaso	1582	1613	Jan. 1649	Naples
T'ang Jo-wang Tao-wei.. ..	Joh. Adam Schall von Bell ..	1591	1622	15 Aug. 1666	Germany
Têng Yu-han Han-p'u	Johannes Terrenz	1576	1621	13 May 1630	Switzerland
Wang Fêng-su } Tsê- Kao I-chih } shêng	Alphonsus Vagnoni	1566	{1605 1624}	19 Apr. 1640	Italy
Yang Ma-no Yen-hsi	Emmanuel Diaz ..	1574	1610	1 Mar. 1659	Portugal

Digitized by Google

Original from INDIANA UNIVERSITY

ON THE ANTIQUITY OF THE YIN-YANG THEORY

BY

LÉOPOLD DE SAUSSURE

In the *New China Review* of last year (p. 400) analysing a recent work on the Chinese astronomical system, Dr. H. Chatley notes that its author freely adopts the theory of the antiquity of the Yin-Yang idea ; and he adds :

" Is this antiquity quite certain ? The two characters certainly occur on the Stone Drums, but not in their philosophical connection and it is perhaps questionable whether the Pa Kua were analysed in the Yin and Yang as such, before the time of Wên Wang. The bone relics will eventually allow this point to be settled."

The first step in such a discussion should be to define what is meant by Yin and Yang. It is well known that these terms do not appear before the Chow dynasty and are not even to be found in the main text of the Yi, where the opposition of the lineal figures is denominated by Kang 剛 and Jou 柔. In the ancestral worship an analogous opposition between the alternative generations is called Chao 昭 and Muh 穆. But these are simply different aspects of a similar idea, and this idea symbolised by the trigrams is of an astronomical and cosmological order.

For defining the modifications which may have occurred in the doctrine right through the course of ages, it would be most helpful to have contemporary evidence. But it is not necessary to wait till the deciphering of the bone relics informs us on the matter, to prove the essential idea expressed in the trigrams and in the dualistic opposition. If this idea has been little understood up to now, it is simply because the unity and the value of the astronomico-cosmological system of Chinese antiquity have not

Digitized by Google

Original from
INDIANA UNIVERSITY

been sufficiently recognized. The proper understanding of this system allows us to assert now what was the dualistic theory originally.

In all the primitive centres of civilization, it is the contemplation of the sky which supplied the earliest notions on the order of nature ; for it is much easier to discover the laws of the apparent mechanism of the asters than those which regulate terrestrial life. On the other hand, the physical and physiological phenomena throughout the seasons succeed one another in correlation with sidereal solar revolution. This manifest tie between cause and effect was the fundamental data of dawning philosophy ; and quite naturally, the effect of the astral course on the meteorological and physiological phenomena, not being exactly determined, was extended to all terrestrial events.

Four centuries ago Copernicus himself asserted that the occult influence of the moon making itself felt at a distance through the tide and women's menses, it was not irrational to suppose that asters also have an influence on men's dispositions and on terrestrial events. Words such as : lunatic, jovial, martial, have remained in our occidental languages as a testimony to astrological belief still unanimously acknowledged at a recent epoch.

But in primitive China ideas of that kind were systematized in a much more complete manner than anywhere else. Wanting in logic, the Chinese mind is inclined to symmetry ; and it is symmetry, inspired by the cardinal phasis of the annual revolution, which has served as a basis for its philosophical conception of the Universe. Since the remotest antiquity, at the time when the symmetry of the *siu* 宿 divided into four sidereal seasons was settled, the celestial and the terrestrial universes were each divided in a similar fashion into five regions : of which one is central and four peripheral.[1]

In the sky, the centre of the central region 中宮 was marked by the Polar star, where the Heavenly Emperor, the Shang Ti, was residing. On the earth the centre of the central region 中國 was marked by the capital of the Son of Heaven. In the sky the four peripheral regions were marked by the solstices and equinoxes ; on the earth by the four cardinal points. This equivalence was such that in the celestial universe and in the terrestrial one the divisions were the same ; the four regions of the firmament corresponding to the four seasons were called oriental, meridional, occidental and boreal quarters.

1. See the *T'oung Pao*, Vol. XX : *The Origin of Chinese Astronomy ;* and in the *New China Review* of December 1921 : *The Lunar Zodiac.*

Digitized by Google

Original from
INDIANA UNIVERSITY

The *Fu hsi* trigrams which indicate the centre and limits of the four quarters, and the 十二支 which symbolize the twelve months of the year, apply indifferently to the periphery of the celestial world (i.e., the equator) or to the periphery of the terrestrial world (i.e., the horizon). They apply also indifferently to the annual or to the diurnal revolution, to the month in the year or to the hours in the day.[1]

It stands to reason that, in this unitarian and synthetic system, the celestial Emperor being placed in the centre of the heavens and the terrestrial Emperor in the centre of the earth, it is from the centre that must emanate authority, power, creation. The four quarters which bring forth the seasons being at an equal distance from the centre, it is therefore from the centre that must emanate the two antithetic principles whose effect manifests itself at the periphery : 太極是生兩儀.

The *Yi King* treating precisely of astrology and of the changes which take place in the course of the cosmological revolution, it is clear one cannot grasp its sense if one ignores the existence of this cosmological system. Therefore the most eminent sinologists, for want of knowing that system, have hardly understood the general signification, both physical and metaphysical, of the trigrams.

The distinction made by Dr. H. Chatley between " the Pa Kua " and " the Yin-Yang as such " seems to be inspired by the views expressed by Legge in the Introduction of his *Yi King* translation (S. B. E., Vol. XVI) in which he writes :

" It is in the third Appendix that we first meet with the names Yin and Yang ;[2] up to this point, instead of them, the

1. The measure of the hours is only found in the *Chou Li* and was scarcely used in civil life ; but the assimilation of the diurnal revolution with the annual revolution, generalized by the dualistic theory, goes back to the creation of the system. It is shown forth in the text of the *Yao tien*, where spring and summer (*yang* seasons) corresponded with day, autumn and winter (*yin* seasons) with night.

2. On this occasion Legge recalls what he has asserted of the significance of the names *Yin* and *Yang* as meaning bright and dark, derived from the property of sun and moon. It is true that the sun represents day and Yang, and that the moon represents night and Yin. But just as the theory of the five elements does not derive from the five planets, so likewise the dualistic theory does not derive from either the sun or moon. The fundamental basis of the Chinese conception lies in the revolution of the seasons, in the alternation of heat and cold, of darkness and light. The two antithetic principles (whatever their original name might be) were later symbolized by the moon and the sun, just as the five elements (though one of them, earth, corresponds to the centre) were afterwards symbolized by the five planets.

Digitized by Google
Original from INDIANA UNIVERSITY

names for the two elementary forms of the lines have been Kang and *Jou*[1] which I have translated by *strong* and *weak*."

"We may use for these adjectives a variety of others, such as active and inactive, masculine and feminine, hot and cold, more or less analogous to them; but there arises the important question —do we find *yang* and *yin* not merely used to indicate the quality of what they are applied to, but at the same time with substantial force, denoting what has the quality which the name denotes? Had the doctrine of a primary matter of an ethereal nature, now expanding and showing itself full of activity and power as *yang* now contracting and becoming weak and inactive as *yin*,—had this doctrine become a matter of speculation when this Appendix was written? The Chinese critics and commentators for the most part assume that it had; and foreign Chinese scholars repeat this statement without question. I have sought in vain for proof of what is asserted. It took more than a thousand years from the closing of the *Yi* to fashion in the Confucian school the doctrine of a primary matter. We do not find it fully developed till the era of the Sung dynasty. To find it in the *Yi* is the logical, or rather illogical, error of putting the last first. Neither creation nor cosmogony was before the mind of the author whose work I am analysing." (p.44)

How far is this digression on a primary matter (not at all in question) from the evident and real meaning of the trigrams, that is to say, the dualistic conception of the revolution which appears in nature by the succession of night and day, of winter and summer! Though not understanding this general view of the primitive astronomical cosmology, Legge has noted that the trigrams are in connection with the revolution of the year, saying:—

"I now call attention to paragraphs 8, 10(of the 5th Appendix), where the author speaks of the work of God in nature in all the year as a progress through the trigrams, and as being effected by His Spirit." (p. 50.)

But Legge has made no general use of this fragmentary text, which did not lead him to a better comprehension of the whole question. This is clearly shown in the following passage where he gives a mere formal explanation of the terms:—

"Two elementary Forms 儀," "Four emblematic Symbols 象," and "Great Extreme 太極," which manifestly represent the two antithetic principles, the four heavenly quarters corresponding to the seasons, and the pole.

1. Legge wrote "Kang" and "Zau," but as the romanization of the S.B.E. is special to this collection, his orthography may be here changed.

Digitized by Google

Original from INDIANA UNIVERSITY

On page 12 he says:—

"The 70th and 71st paragraphs of Section I give this account of the origin of the trigrams :—

'In (the system of) the Yi there is the Great Extreme, which produced the two I (Elementary Forms). These two Forms produced the four Hsiang (Emblematic Symbols); which again produced the eight Kwa (or Trigrams). The eight Kwa served to determine the good and evil (issue of events), and from this determination there ensued the (prosecution of the) great business of life.

"The two elementary Forms, the four emblematic Symbols, and the eight Trigrams can all be exhibited with what may be deemed certainty. A whole line (——) and a divided line (— —) were the two I. These two lines placed over themselves, and each of them over the other, formed the four Hsiang ☰ ☱ ☲ ☳ ☴ ☵ ☶ ☷. The same two lines placed successively over these Hsiang, formed the eight Kwa, exhibited above.

"Who will undertake to say what is meant by 'the Great Extreme' which produced the two elementary Forms ? Nowhere else does the name occur in the old Confucian literature.[1] I have no doubt myself that it found its way into this Appendix in the fifth (? or fourth) century B.C. from a Taoist source."

According to this explanation, which only keeps to the letter and not to the spirit, the entities here in question consist simply in lines ; this is in accordance with the general definition given by Legge (p. 10) : "The Yi consists of essays based on lineal figures," no allusion being added to the significance of these lineal figures.

This incomprehensibility is not a mere occidental one. Modern native scholars show the same ignorance.[2] Whilst searching

1. Contrariwise, the old Confucian literature and the doctrine of Confucius himself are based on the physico-moral determinism deriving from the heavenly laws of the cosmological revolution around the polar centre called 太極, 皇極, 太乙, 天乙, 天極, 皇帝, etc.; these expressions being equivalent and applied to the Heavenly Emperor, to the Earthly Emperor and to the Polar Star. According to Legge's own translation of the *Lun-yü* the Master said : "He who exercises government by means of his virtue, may be compared to the Polar star, which keeps its place, and all the stars turn towards it" (C. C., I, p. 9). It is to be noted that, just as, in the 史記 *Shih Ki* description of Heaven, the first sentence is consecrated to the Polar star (Chavannes, Mém. Hist. III, p. 339) so likewise in the Treatise on Government 論語爲政, the first sentence, above quoted, is consecrated to the Ruler compared to the Polar star.

2. This ignorance of native and western Chinese scholars is also shown by their blindness as to the origin of the *Twelve Animals cycle* derived from the application of the *Yin Yang* theory to zoology, as proved in the fifth Appendix of the *Yi*. But Legge, instead of carefully studying the interesting information given there on the question, only despises and rejects it : "I confess my sympathy with P. Régis when he condenses the fifth Appendix into small space, holding that the 8th and following paragraphs are not worthy to be translated. They contain, he says, nothing but the mere enumeration of things, some of which may be called *yang*, and others *yin*, without any other cause of thus thinking being given." (See : *Le Cycle des douze Animaux et le Symbolisme cosmologique des Chinois*, *Journal Asiatique*, Janvier, 1920.)

Digitized by Google

Original from INDIANA UNIVERSITY

in vain for the sense of "Great Extreme," Legge has put forth a modern Chinese hypothesis:

"Choo Hsi, in his 'Lessons on the Yi for the Young' gives for it the figure of a circle, observing that he does so from the philosopher Chow (1017-1073) and cautioning his readers against thinking that such a representation came from Fu-hsi himself." (p. 12).

This interpretation does not agree with Legge's and he concluded that "the attempt to fashion the Great Extreme as a circle must be pronounced a failure." But in fact, the supposition of Choo Hsi is of the same kind as Legge's idea, according to which the terms of the Yi are mere geometrical figures.

"Who will undertake to say what is meant by the Great Extreme?" he exclaims. It is not difficult to solve this mystery; but the elementary principles above set forth are so entirely unknown to the most eminent sinologists that they see no analogy between the Great Extreme 太極 of the *Yi* and the 天極 of the *Shih Ki*, or the 皇極 of the *Hong fan*.[1]

Neither Legge nor Chavannes in their translations of the *Hong fan*, has remarked that the chapter concerning the Sovereign is the fifth, because 5 is the centre of the 8 chapters (corresponding to the eight trigrams, *i.e.*, to the limits and the middle of the four seasons). Legge even adds these astounding annotations (C.C., III, p. 328):

"Choo's criticism is correct in rejecting the definition of 極 by 中 . . .

"I have already observed that no place is found for this in the numerical scheme of the 'Great Plan,' arranged according to the principles of the *Yih King*. There are only 8 diagrams, not 9. This might have shown the critics that this book was not to be treated on those principles."

Thus, in his complete ignorance of the fundamental principle of the Chinese cosmology—the Centre surrounded by the four regions (or the eight half-regions)—Legge shuts his eyes to the fact that in the nine chapters of the *Hong fan*, one (the median) is consecrated to the Centre, *i.e.*, to the August Extreme; and, some years later, when he finds the term Great Extreme in the *Yi King* he sees no analogy between these two denominations. He does

1. Gaubil, however, had long ago written: "Dans le *Chouking*, chapitre *Hong fan*, l'empereur est désigné par le caractère du pôle. Cette idée de l'empereur sous le titre du pôle est clairement marquée par Confucius" (See *T'oung Pao*, 1910, p. 273; 1920, p. 89).

Digitized by Google
Original from INDIANA UNIVERSITY

not understand that the Pole, at an equal distance from the peripheral quarters, is considered as the Supreme Power giving birth to the two principles and to the four seasons.

A complete discussion on the antiquity of the Yin-Yang theory would require a more detailed account of the Chinese cosmological system ; therefore a further article will deal with " the Centre and the Four Quarters."

Digitized by Google

Original from
INDIANA UNIVERSITY

SPONTANEITY

by

Dr. Zoltán de Takács.

The contemplation of nature by Chinese artists, inasmuch as they remained untouched by the materialistic feeling of the West, always bore the distinct character of an animism of the remotest antiquity. The children of the Far East, though they be artists, show a religious veneration for nature. They estimate the natural forms untouched by man's hand higher than any artistic products, taking them for a purer, more immediate expression of the great Soul of the World.

For them strange phenomena in nature showing suggestive contrasts, are equivalent to works of art, and works of art are of the more importance, the more they seem to have arisen involuntarily.

But how can this be brought into harmony with one of the principal qualities of Chinese art, its decorative character? The answer is simply this:

There is no soil for the principle ot symmetry in the art of the Far East. This principle asserts itself in that art only when it is practically conditioned, as in architecture and ceramic art, or in twisting and weaving. In all other cases, the Chinese artist is simply led by the fundamental thought of his natural philosophy. His works are intended to be, if possible, the direct expressions of the Yang and Yin, the forces of the Positive and Negative, influencing and filling all the world. This accounts for the significant contrasts of the composition of Chinese works of art, in which he who is not acquainted with their mysteries sees nothing but picturesque improvisations.

At the same time the ornamental character of the single motives is calligraphically conditioned. On the other hand, Chinese calligraphy had to go through several phases of evolution,

Digitized by Google

Original from
INDIANA UNIVERSITY

and its transformations had always a decisive influence on the form-giving of the representative arts. The first Chinese written characters were primitive, rough representations of natural forms, which gradually were improved into lapidary linear intimations of things and thoughtful designs of ideas. Reducing the forms to their fundamental principles, they gained a symbolical strength, a force of expression which is inherent in the free flight of thought. Therefore they became formulas, rendering perceptible the inner-most impulsive force, the soul, the sense of nature, and not its outside appearance. . Thus the principal aim of Chinese painting is to communicate the "Life movement of the Spirit through the Rhythm of Things"; [1] it is explicable as an effort to invent suggestive formulas, and even miraculous illusions.

The Chinese manner of expression is abrupt in writing as well as in representative, and even in decorative art. Abbreviated expressions and shortenings of form are used in Eastern Asiatic art in the place of the whole, with corresponding emphasis. The interruptions are left to the imagination and artistic feeling of the contemplator.

Nevertheless precise formulizing belongs to the most evident qualities of Eastern Asiatic art. Casual indication or sketchy delineation is quite foreign to its spirit. What to the incomparably less differentiating perception of the West seems to be a sketchy representation, is in truth a calligraphical, that is a decorative virtuosoship. The calligraphic or ornamental formulas, however, do not appear as common professional tricks, but rather as spontaneous artistic expressions of temperament.

Consequently the decorative feeling of the Chinese arises not from the mere desire for optical delight, but from a deep disposition to cosmic philosophy. In the incessantly quoted first canon of Hsieh-Ho, we have not to lay stress upon the rhythm of the things, but upon the life-movement of the spirit. Therefore the decorative effort of the East Asiatic spirit, decisive in all creations of art, has its basis in a spontaneous expression of the form-giving forces of nature, and not in principles invented by human intellect, as for instance, proportionality, created by symmetry.

As we mentioned already, the forms of art of Eastern Asia are gradually deduced. The expression of a Chinese artist is the more perfect, the more intensively he deduces the style of his forms. The ideal inspiring an Asiatic artist is not the representation of the form, but, as far as possible, the pregnant statement of its sense; therefore the classical forms of art of the Far East

1. Okakura Kakuzo, *The Ideals of the East*, p. 52.

Digitized by Google

Original from
INDIANA UNIVERSITY

are forms of nature simplified to symbols. They are the more appreciated, the better they symbolize the ideas realized in the corresponding forms of nature.

The circumstance that the art of the Far East simplifies the forms of nature to symbols, representing only the pure essence of things, shows us the extraordinarily deep feeling of the Chinese for the beauty of Nature. Ideas, growing ripe so far as to gain symbolic signification, take much deeper roots in our consciousness, than those whose signification is inseparable from their material shape. Forms which lead back to ideal purity, signify more and show a subtler power of comprehending the things portrayed, than a merely objective representation of nature.

The artists of the Far East are not copying nature. The Chinese and Japanese painters renounce even the painting of shadows. Consequently they are not copying the material part of the things. That is also a proof that they do not represent the surface of things. They do not illustrate the things, but they communicate in an æsthetic form the natural thoughts realized by their natural shapes.

And we must repeatedly emphasize, that the æsthetics of the Far East do not at all depend on any invention of the intellect, or on any result of human thought, but only on personal congeniality with the creative thought of Nature, the "Tao." The more immediately and unconsciously the Tao of the Chinese artist finds its expression, the mightier is his work.

The Eastern Asiatic connoisseur seeks the greatest merit of a painting or a plastic work in the quality of the touch or the modelling rather than in the working with the brush or chisel. Touches are only appreciated for their precision, boldness and readiness. The searching, groping hand has no claim on artistic esteem. What the West regards as slapdash, mannerism and convention, is highly esteemed in the Far East as a sacred tradition, if the movement of the artist's hand is mentally influenced, and an interesting temperament, the Tao of the artist, is finding its expression by a spontaneous decorative leading of the artistic tool.

Thus is it to be explained, that in the painting of the Far East, a touch—in principle—is equivalent to a whole composition. This explains also the equivalence of painting and calligraphy, which has so often been emphasized,—calligraphy being also a communication of conventionally reproduced natural forms, viz., natural thoughts.

The whole art-criticism of the West agrees in the standpoint, that nature is the teacher of art, and that the most valuable ele-

Digitized by Google
Original from INDIANA UNIVERSITY

ment of an artistic work is the personal animation of nature, the personal artistic experience, depending on a close investigation of visible nature.

According to the standpoint of the West, forms of art are the more valuable, the more immediately they express the contemplative work of the spirit. All efforts at reform in the history of Western art refer to this postulate.

The art-criticism of the Far East is from a standpoint essentially different from the above. According to this standpoint, study and free creative practice of art are two processes of a thoroughly different character. The observation of nature is confined only to the preparation of a work of art. The latter arises spontaneously, from images of the memory intensively appropriated by long consideration and repeated contemplations.

Thus is it that the artist of Eastern Asia cannot be expected to give a naturalistic representation, i.e., an imitation of nature without mental reservation, notwithstanding that he observes nature more sharply, comprehends it more inwardly, and following his cosmical and not anthropocentric view of life, brings it into harmony with his own self more perfectly, than his rival of the West. He perceives the smallest details with a microscopic eye, but he does not enter into a representation of accidentals, into a natural or into an illusive reproduction of forms, or rendering of appearances. The assertion that Eastern Asiatic art is impressionistic, is a statement worthy of the superficiality of modern criticism of art. Impressionism signifies the complete dependency on the impression of a single moment. And where can this kind of directness be found in Eastern Asiatic art, which endeavours to realize its highest aspirations in plastic art as well as in painting by means of abstractions ?

Digitized by Google

Original from
INDIANA UNIVERSITY

TWO ART OBJECTS

FROM THE

COLLECTION OF R. D. ABRAHAM, ESQ.

SUNG. Plate of Ting Yao Ware. Bronze band on rim. Diameter 10-*in.*

This plate is of Ting ware, and description of its glaze and material is not necessary, for its fame is well known.

It is often thought that this ware is the loftiest of all Chinese ware in the æsthetic sense, and was recognized as such during the Ming period, when it was prized above all others. The soft creamy glaze covers designs of birds, and flowers either incised or in relief, with an eye to rhythm, that is akin to music. This ware makes an appeal to the quiet and imaginative mind; the attraction lies in its passive purity, and is more powerful than that of pottery or porcelain with glazes of variegated hues.

Here the art collector finds his ideal of excellence. The Sung patrons of art and poetry revelled in this ware.

T'ANG. Bronze Mirror. Diameter 6¼-*in.*

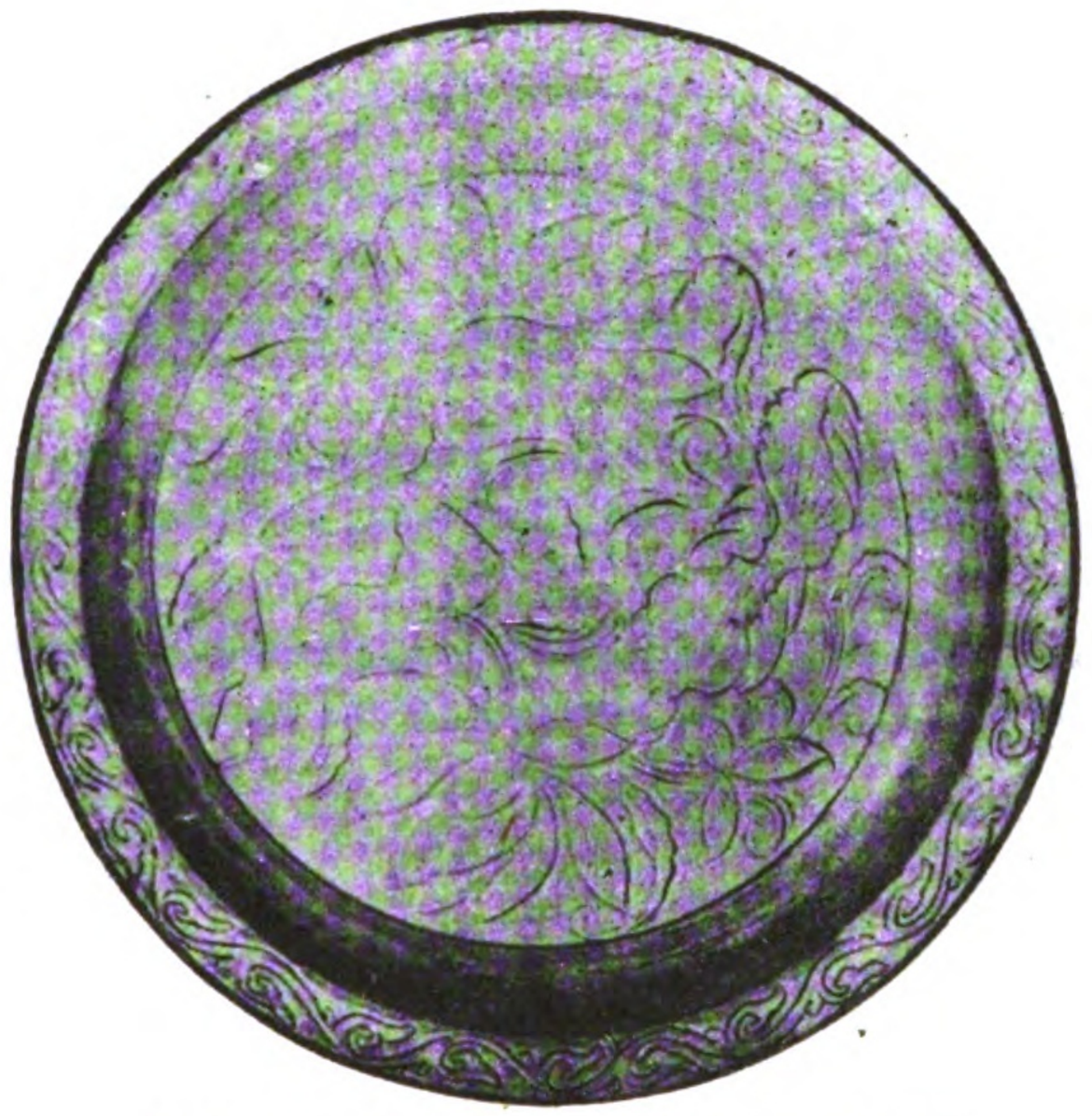
A metal mirror of the T'ang period is here shown; it is of black bronze, which is so highly prized in China.

Four vivacious Pegasuses in relief half fly, half gallop over the surface of the Mirror's back. Their flying tails, extended feet, and drawn-out necks all show the speed at which they are travelling round and round.

The design is unusual, and it would be interesting to know whether the flying horses on the back of the mirror convey any meaning. The appearance of great speed is here represented by the horses having their four feet off the ground; it is held that, while effective and giving the idea of full gallop, it is actually in-

Digitized by Google

Original from
INDIANA UNIVERSITY



SUNG. PLATE OF TING YAO WARE.
Bronze band on rim. Diameter 10 inches.

T'ANG BRONZE MIRROR. Diameter 6¼ inches.

Digitized by Google

Original from
INDIANA UNIVERSITY

Digitized by Google

Original from
INDIANA UNIVERSITY

correct, for it never occurs that all the four feet are off the ground at the same time.

(See Revue Archéologique, Mars/Avril, 1900, par Salomon Reinach).

We see the virility of Tang act in these flying horses, and are struck also by the material used and the " finish " given to the complete work.

Perhaps it was mirrors such as these that the women of Israel offered for the making of metal utensils for Divine use in the desert.

Digitized by Google

Original from
INDIANA UNIVERSITY

THE FEAST OF COLD FOOD

BY

LEWIS HODOUS.

This feast is called Han Shih (寒食), meaning eating cold food. It dates from the time when the Chinese extinguished the fire in the kitchen for a few days and then re-lighted it. During this time they ate cold food. Hence the name. It is also called Chin yen (禁炎), 'forbidding fire.'

The time of extinguishing the fires according to Huai Nan Tzŭ (died B.C. 122) was "fifteen days after the equinox of spring, when the handle of the great dipper points to the east, and the clear pure wind comes." The Ching Ch'u Sui Shih Chi (荆楚歲時記), written during the Liang dynasty (A.D. 502-555), says: "One hundred and five days after the winter solstice there is a violent wind and heavy rain. This is called Han Shih. Fires are forbidden for three days. The people make sugar and barley gruel." This work describes the customs of the region now known as Hunan and Hupeh. This feast comes before our Easter and two days before the Ch'ing Ming festival.

The custom of extinguishing fires at this time of the year was observed in ancient China. According to the Chow Li, "The officers in charge of fire, in the second month of spring, made their rounds sounding a wooden rattle in order to enforce the extinguishing of fires." The wooden rattle survives to this day. It is sold on the streets for a few cash. The vendor goes along the street sounding it in order to attract the children of the neighborhood. We find similar rattles sold just about Easter time in different parts of Europe. These playthings, found in localities separated by such long distances, refer to customs similar in purpose.

This custom of putting out fires in the spring is found among worshippers of the sun. The time of the vernal equinox, according to the view of primitive man, is a critical time for the sun. The powers of darkness and death are especially active, and the spring sun struggles against them valiantly. There are not wanting

Digitized by Google

Original from
INDIANA UNIVERSITY

at this time, however, signs of his victory. The willows are sending forth their buds and the grass is sending forth its green blades. The knolls and hillsides turned toward the sun are green with the fresh verdure of spring. The powers of darkness and death make a last attempt to extinguish the sun by the equinoctial storm, but after the storm the sun smiles more brightly than before and the pure clear wind comes.

Primitive man feels that he too has a share in this struggle between the sun and the powers of darkness. Not only is his happiness dependent upon the victory of the sun over the powers of death, but he believes that by his actions and his ceremonies he is able to help the sun in this great struggle. From this arise a large number of customs observed in different parts of the world, but possessing in common one and the same functional purpose, namely, assisting the spring sun in his struggle against darkness and death.

The best way of assisting the struggle was to extinguish the fire in the stove and eat cold food for several days. This was done from very ancient times. According to the Chow Li the custom was enforced by the government. By the time of the Wei dynasty (A.D. 471-532) the tenacious observance of the custom caused such mortality among the young and the aged that it was forbidden by imperial edict in A.D. 474. The law could not be enforced, however. The custom was forbidden in the district of Chieh, Shansi, and permitted elsewhere. Soon after the custom was forbidden there was a violent hail storm in this region. Many people were killed and the crops were damaged. This calamity was attributed by the superstitious populace to the imperial decree which forbade them to extinguish their fires. The custom was was accordingly reinstated in A.D. 196.

During the T'ang dynasty, A.D. 618-905, and during the Sung dynasty, A.D. 960-1278, the emperors distributed at the time of this feast burning sticks of elm and willow to the officials near the throne. This was done to harmonize the *yang* vapours. It is also reported that the children of servants in the imperial kitchen vied with one another in producing fire by friction. The one who obtained fire first ran to the emperor and was presented with three rolls of silk and a metal bowl.

The popular tradition attaches the custom of extinguishing the fire to Chieh Chih T'ui (介之推). According to the Tso Chuen, Wen Kung, the prince of Tsin (B.C. 696-628), the present Shansi, had a faithful follower called Chieh Chih T'ui, who shared the prince's exile in B.C. 654. When the prince returned to power in B.C. 635, Chih T'ui declined all reward and in order to escape the

Digitized by Google
Original from INDIANA UNIVERSITY

prince's urgency he disappeared in the forests of Mien Shan (綿山.) The prince searched for him, but could not find him and so changed the name of the mountain to Chieh Shan (介山). Thus far the Tso Chuen.[1]

According to later legend, the prince set the forest on fire in order to drive him from his hiding place; Chih T'ui clasped hands with his mother about a tree, and perished in the flames. During the third month, when this happened, fires were forbidden and food was eaten cold. This is the story related to-day in explanation of the feast. We have seen, however, that the explanation is quite different.

Numerous other customs practised at this season in different dynasties and in various places will serve to illustrate the origin and the significance of this festival. Among these is the custom of colouring eggs. Kuan Tzŭ, who died B.C. 645, writes: "Colour eggs, boil them, and break them. This is whereby we bring out that which has been accumulated and stored up. This is an emblem of dispersing and distributing all living things." Just as the life is stored up in the egg, so it is in the earth and at this time the victorious sun breaks the shell and brings it out from its dark abode.

In Foochow, at present, dumplings are made with peppermint chopped up and mixed with rice or other vegetables inside. These have their origin in the remote past and symbolize the same idea as the eggs.

The kicking of the shuttlecock, which is now a favourite pastime of school boys in China, probably originated here, though the invention is also attributed to the emperor Hwangti (B.C. 2697-2597).

The swing and the merry-go-round found in certain parts of China have their origin here. The motion originally was intended to assist in the struggle of the spring sun. The History of the Province of Shantung describes the festivities of Shou Kuang Hsien (壽光縣). "Two days before the Ch'ing Ming they forbid fires and tread upon the green grass. They make a place for theatricals. Some act their plays in theatres. Others dress up as female magicians with drums. Men and women gather like clouds. The roads are clogged with noisy people. The householder places two timbers into the ground in the garden and hangs up a rope with a board on it, making a swing. This is what people of the T'ang dynasty called the amusement which brings the sensations of being an immortal. Also in the market places they plant a

1. This mountain is in Shansi, on the boundaries of three districts: 沁源. 霍石. 介休.

Digitized by Google
Original from INDIANA UNIVERSITY

large piece of timber several tens of feet high. At the end of this they fasten a wheel. To the spokes they fasten curved boards suspended by ropes. Below a large piece of timber is placed transversely. Men push this around. Women gaudily dressed whirl around through the air. Red and purple fly about shimmering like hundreds and thousands of butterflies. The dust flies. This is done by the lower and the middle classes. These things show a lack of instruction in the family."

From early times the people observed the custom of going to the suburbs of the cities and treading upon the green grass. In Foochow during the Sung dynasty a garden located near the yamên of the prefect was opened and the people enjoyed the flowers. Those who went out brought back herbs and roots which, picked at this time, had special medicinal value. In the country districts to-day they bring back pine branches and stick them beside the door. These represent long life.

A few days before the festival the people stick willow branches under the tiles at the edge of the roof. They are left until they wither and drop down. The willow, which comes out very early, symbolizes the power of the spring sun in revivifying all nature and overcoming the powers of death, and hence its universal use on this occasion in China. In Europe and America, the pussy willows are brought to the Catholic churches on Palm Sunday and blessed by the priest.

From ancient times the elm and the willow were used to kindle the new fire after the day of the cold food. This was called changing the new fire. He who did it received blessing for the whole year. In certain parts of Chihli the saying is: "He who does not wear the willow, though a young man, will become a grizzly head." A passage in the History of Chihli says: "At this season (i.e., Han Shih) the people are sad at the beginning of spring. Every year they await the time when the elm and the willow send out their leaves and they pick them and regard them as grain."

Another custom observed in Peking throws light on our interpretation. On the Ch'ing Ming day they begin to sell ice. They take two small bronze cups and beat the ice. Here we have symbolized the destruction of death.

In these ways the ancient Chinese tried to assist the annual re-birth of nature and so expressed the longing for the mastery of death and of the life beyond, which the yearly progress of nature symbolizes. To-day only the name Han Shih survives to give us the clue to the intimate connection which these men used to feel they had with nature.

Digitized by Google
Original from INDIANA UNIVERSITY

HISTORICAL AND TRADITIONAL DATA ABOUT NANCHANG*

BY

FRANCIS CLAIR GALE

In presenting some of the data concerning the history and traditions of the city of Nanchang, there is no attempt at an extensive or intensive study of the subject. Little can any one realize how great were the difficulties to be confronted in digging out of the Chronicles of the Nanchang and Hsin Chien Hsiens, and out of some Nanchang friends, the material for this paper. Most of the material in the Chronicles is pure rubbish. It has been by digging around in this rubbish, that a few incidents could be marshalled about this city, which will surely be of interest, and possibly stimulate further study. A few facts have been secured from a study of poetry. It is said of Browning, that one day a young man was puzzled about the meaning of one of the great poet's poems, and went to Browning himself. Without telling Browning who wrote the poem, the young man read it aloud. He then asked what the writer of that poem meant. The great man said, " I am blest if I know." One is as greatly puzzled when he attempts to get at the meaning of much that is written about East Lake, Peh Hua Cheo, Teng Wang Ko, and many other famous places in Nanchang.

In the Cheo Dynasty (B.C. 1122), Kiangsi was a part of the Five Kingdoms, and was called Yu Chang. During the Han Dynasty (B.C.. 206—A.D. 220), the Nanchang Fu was called Yu Chang Chu, though once it was called the Kiukiang Chun. In the Sui Dynasty (589), the name Yu Chang Chun was changed to Hung Cheo Tsung Kwan Fu and Nanchang was called the Yu Chang Hsien under the rule of the Hung Cheo. In the Tang Dynasty (A.D. 625), the name was changed to Hung Cheo Tu

*Read before the Nanchang Discussion Club.

Digitized by Google

Original from INDIANA UNIVERSITY

Tu Fu. In the year A.D. 758, the name became Hung Cheo. In the time of the Posterior T'ang (A.D. 923), it was known as Nan Fu Nanchang Fu. The Sung Dynasty (975) restored the old name, Hung Cheo. When the Mings took possession of the country in 1368, they changed the name to Hung Tu Fu; but two years later they changed that name to Nanchang Fu, a name that has stuck to the present time.

The wall of the first city was built by a famous general, Kwan Ying, B.C. 200. The city was ten *li* across and that portion of the wall that was built at that time was pierced by six gates. In A.D. 385 the governor, Fan Ying, added two more gates, one of them being the Yung Ho Men (the gate of eternal harmony) now more familiarly known to us as the Tan Tai Men, the present name being in memory of Tan Tai, a famous disciple of Confucius, who is buried back of the Thunder Temple. There is a difference of opinion as to the grave's being a real one, containing the remains of the famous disciple. Miss Howe, a pioneer missionary in the Yangtze Valley, says that there can hardly be any uncertainty about the location, but that it is a mere monument, not a *bona fide* grave. The monument is a short distance from the entrance to the women's hospital. I am told that Kwan Ying is kept fresh in the memory of the people by having been made the deity in the Cheng Hwang Miao, known to us as the Temple of Hell.

In the Sung Dynasty, about A.D. 960, the city was built thirty-one *li* in circumference and had sixteen gates; but in the Shao Hsing period (1136) of the Southern Sung, a general by the name of Li Kwang came to Nanchang with his retinue of soldiers, and closed up four gates.

In the early Ming (1368), Chu Wen Cheng removed the western section of the city wall that then hugged the river bank and built it at a distance of thirty steps from the river. He changed the south-eastern section and reduced the extent of the city by nearly one-fifth. He also reduced the number of gates to the present number, seven. So, then, for almost 600 years, the present wall has remained as Chu Wen Cheng built it. It is 20,700 feet "and a few steps" long, 29 feet high, and 20 feet wide. The moat is 30,400 feet long, 10 feet wide, and 15 feet deep.

The city of Nanchang must have shared in the benefits of the wonderful civilization of the tenth century when Chinese art reached its zenith. The cities of that century were dream cities. Marco Polo has described the Chinese life at this period with great minuteness. Of the Sung capital, Hangchow, he says: "It is, beyond dispute, the finest and noblest in the world." He speaks of the abbeys, the palaces, the temples of the city with its

Digitized by Google

Original from
INDIANA UNIVERSITY

guilds of handicrafts and city merchants. It is quite reasonable to believe that the city of Nanchang in its temples, halls, and lake, expresses, too, the high and lofty inspiration of that wonderful period.

The East Lake, not an artificial body of water as some have declared it to be, has always been the delight of the people. Men with the poetic instinct have made the East Lake the subject by which to express the feelings of the soul. Some of the very best has been recorded in the Chronicles of the city. One writes :

The shallow water in azure flows
Still, without a ripple.
At eventide a picture is silhouetted against the western sky.
While the poetic Muse hovers about the Chi T'ing and Teng Ko
Suddenly the zephyrs of spring bring the lotus flowers.

Another says :

A long ribbon of moon light is on the lake
As you pass over the bridge, avail yourself of the sight of the light dancing on the wavelets
And behold the small streak of mist drift toward the western mountains.

Still another writes :

As the autumn mist drifts and the willow droops her branches
I gaze upon the lake, and behold a poem in the picture.
As I stand in the light of the full moon after the wind is quiet,
The fragrance of the lotus flowers fills my nostrils.

We can picture the boats of a thousand years ago, wandering here and there on the East Lake. One poet of that period writes about his pleasure boat gliding over the mirror-like waters when the Liao flowers are made brilliant by the setting sun.

You will note by a glance at the map, that the outlet of the lake is at a point just south of the Ssu Fu Men. The point at which it enters the city wall is called the Shui Kwan (water gate) Bridge. The portion from the river to the Lake proper was called the Yu Chang Kuo (the Nanchang Ditch).

In the time of the Three Kingdoms, Cheo Yu, a Nanchang man, used this lake for naval manœuvres. Men trained there were to be successful in battle on a larger body of water.

I wish now to point out a few of the well-known places of interest about the lake. I will not take them up in any order of importance.

In the time of the Three Kingdoms, a Kanchau man, by the name of Wang Shuo Ren, joined battle with Pa Wang, a powerful enemy of Kiangsi. Wang was the victor after a most terrible struggle. To-day at the Temple of the Wind God is the Wan

Digitized by Google
Original from INDIANA UNIVERSITY

Wen Chen Kung Ts where he is honored. This temple is near the lake.

As one passes in front of the office of the electric light company, one sees a vault-like building, standing between the electric light building and the Shin Wu Tai. This building dates back to the later Tsin Dynasty (A.D. 936-46), and was called the Lung Tien Ts. In the Sung Dynasty it was called the Tien Lung Ts. It is now called the Bell and Drum Tower or simply the Bell Tower (Chung Ku Lu).

PEH HUA CHEO (The isle of a hundred flowers).

The isle is not an artificial body of land. The early builders of the city found this isle in the waters of the East Lake, and during the years that have followed, have made it one of the delightful spots in the city of Nanchang.

There was an old man named Su. It is not known from whence he came. It was during the time of the Sung Dynasty when the emperor resided at beautiful Hangchow, that Su is said to have come to Nanchang.

At the south end of the East Lake, he built for himself a small house just large enough for one person. He was kind to his neighbours and was loved by rich and poor, young and old. His neighbours called him Su Wung (old grandfather Su).

Su was a man of great stature. He is said to have stood seven feet tall and had a long, beautiful beard. He was a man of silence ; he seldom spoke or laughed. His garments were made of cloth, and his feet were shod with grass sandals. He was never ill, and his physical strength was greater than that of any other man. Naturally he ate more than most of his neighbours, for he spent most of his time in his garden, which he is said to have cultivated with a hoe, the blade of which was as long as his height. Su was a wise gardener, for he planted vegetables that matured according to the seasons. During the extreme heat of the summer or the biting cold of the winter, Su was always to be seen working diligently and with great ability among his plants. He asked a higher price for his garden truck than did any other man, but he never lacked buyers. He had a fixed price for his products (probably the first one-price establishment in Nanchang), and people often purchased before the vegetables were gathered.

In the evening hours, after the day's work in the garden was finished, Su spent his time making grass sandals. He put the very best workmanship into these straw shoes. His customers came from great distances, and he always had advance orders. It was the practice to present these shoes to a friend who was about to start on a long journey. Su Wung's shoes were the

Digitized by Google
Original from INDIANA UNIVERSITY

"Walkover" or "Douglas" of that early period, for the price was a fixed one, and though the name was not stamped on the sole, they were widely known as the Su Kung Li (the Su make).

We are not surprised when we learn that every year, Su had food enough and to spare. His cash balance constantly increased. While Su was frugal, he was not stingy. He gave food to the poor. He placed his extra money at interest, but was no usurer. When he was unhappy, he went into his room, closed and locked his door, and sat in silence.

When the Sung Emperor, Kao Tsung, returned from his defeat by the armies of Outer-Mongolia, he wished to secure the services of the most intelligent man. At that time, Chang Kung Sen had the responsibility of many of the emperor's affairs. Chang sent a parcel enclosing a letter and much gold to the Nanchang "Tsao" (a big official). In the letter, Chang stated that he had a countryman by the name of Su Yun Ch'ing who possessed great ability; but whose whereabouts had for many years been unknown, until lately it had heard that he owned a garden near the East Lake. Chang asked the official not to write Su a letter, but to go personally to seek him.

On receiving the package and letter, the official sent an underling of his yamên to inquire about the lake, and if there were such a man as Su living there. The underling returned to state that he had found one named Su, but that he was a gardener and most difficult to get next to.

In his heart, the official was delighted at the thought of being able to perform a distinguished service for his emperor, and immediately determined a plan of approach to Su. He clad himself in the garments of a servant, and went *incognito* for a stroll. He arrived at the place to find Su working in his garden with his monstrous hoe. The official with much ceremony greeted Su, who inquired whence he came, and then invited him into his little home to sit awhile.

The floor was exceedingly clean. The chairs were made of bamboo. On the table was a very important book, Hsi Han Chi, a history of the Western Han Dynasty. The official knew at once that this was Su Yun Ch'ing. Su prepared tea. While they drank, the official asked, "Grandfather, whence came you?" After some hesitation, Su replied, "I am from Kwang Han (Szechuen)." Then the official asked about one named Chang, also a Kwang Han man. Su, with a little surprise, said that he knew Chang, as well as the affairs of Chang's entire family, but did not know what Chang was engaged in at the present time. The official laughed as he said: "I did not take this stroll in vain.

Digitized by Google
Original from INDIANA UNIVERSITY

I have a letter from Chang himself, who writes in behalf of the emperor, beseeching you to come forth and give yourself to the services of the country." He then placed the letter and the gold on the table. Su was greatly disturbed and growled a little, that Chang would do such a thing as this. The official knew positively that the strange figure before him, then, was Su Yun Ch'ing.

The next day there arrived at Su's door, many sedan-chairs to welcome him. He refused absolutely to budge from his little dwelling. The third day, chairs were sent, but the doors of Su's house were closed. On opening the door, the messengers found the room as on previous days. There were the two bamboo chairs, the table and the one book lying upon it; but Su was not there. No one knew where he had gone.

In the dynasty following the Sung, a monument was erected on the place where Su had lived. The monument in memory of this unique man was called the Kwan Yuan An.

In the reign of Chien Lung, more than one hundred and fifty years ago, Wang, the Nieh T'ai (judge) of Nanchang, repaired the temple. It was again allowed to fall into decay, and Li Lieh Chun, the Governor-general five or six years ago, marred the beauty of the spot by placing a foreign building on the famous site.

The Chronicles of both the Nanchang and Hsin Chien Hsiens, as well as those of the Nanchang Fu, record many poems that have been written about Peh Hua Cheo, truly one of the most romantic spots in the city. I cannot here quote from the mass of poetry that has been written; but will take you to visit another famous place on the lake, Yu Tz T'ing, just east of the High Bridge.

In the Han Dynasty during the reign of Huan Ti (A.D. 147), there lived at this place a Nanchang man by the name of Hsi Szu, also known as Yu Tz. He supported himself as he was one of a very poor family. Men who knew Yu Tz held him in high esteem.

At one time, the government sought his service, but he refused to come forth. When Chen Hwan, the Nanchang Governor, received appointment to this province, he desired to call on Yu Tz upon his arrival, before going to his yamên. A minor official urged upon the governor the impropriety of the act. Chen Hwan replied: "This is my first visit to Nanchang. I, therefore, ought to visit the very best men of the place before I take upon myself the duties of my office." When he called upon Yu Tz, he offered him a very magnificent salary if he would consent to become an official. But he refused the offer, preferring the peace of his humble home. Chen Hwan noted the poverty of Hsi Yu Tz. and on going to his yamên, ordered much rice to be

Digitized by Google
Original from INDIANA UNIVERSITY

taken from the public granaries and sent to the home of Hsi Yu Tz. He did not refuse the rice, but immediately set to work to divide it among his relatives and neighbours.

Chen Hwan, the governor, wrote a dispatch to the emperor recommending five men for official appointment. Among them was the name of Hsi Yu Tz. The emperor was greatly pleased with the report, and congratulated Yu Tz by sending him very costly presents and urging him to accept official position. The offer was again refused.

Chen Hwan was an official who had little intercourse with guests. However, he spent much time in company with Hsi Yu Tz, who oftentimes remained several days as a guest in his yamên. Chen Hwan had prepared for Hsi Yu Tz a special bed, and to prevent any other from sleeping on it when Yu Tz was not in the yamên, he had it hung high up out of reach in Yu Tz's special room.

In the dynasty of the Southern Han (tenth century A.D.) a "T'ing Tz" was erected on the site where Yu Tz lived, and within it was placed an image of him. This image was made of mud. It was then called the Yu Tz T'ai, but is now known as the Yu Tz T'ing. Like many other places, this one has been the subject of many poems.

As to the exact burial place of this famous man, the historians have long debated. The historians of the Yuan and Ming dynasties agrue that his remains rest outside of Fuchau Men. It is stated that in the Sung Dynasty, when a Nanchang official by the name of Chang Ching Tz built his yamên, the workmen excavating for the foundations came upon a tablet on which was engraved a grave with a well near by, called the Chiu Li Ching (the nine mile well). Chang sought for this well and when he found it, he discovered near by, a grave, the grave of Hsi Yu Tz. Here he erected a "T'ing" which he called the Sz Hsien T'ing (Think-of-the-good-man "t'ing").

Hsi Yu Tz did many things that seemed strange and inexplicable to those who did not know the meaning thereof. Hwang Tren, the magistrate of Nanchang, was a very warm friend of his. When Hwang Tren died and his remains were sent to Hupeh for burial, Hsi Yu Tz followed after, carrying on his shoulder a bag of food. At the place of burial, he placed some food and wine on the grave, mourned, and immediately departed for home. At the funeral were many illustrious men who noted this strange act on the part of one not a member of the family. Two students were sent by horse to overtake Hsi. On coming up to him, they endeavoured to engage him in a discussion of politics; but he was

Digitized by Google
Original from INDIANA UNIVERSITY

silent. When they changed their tactics and opened the question of farming, they found him voluble. The students returned, reporting him to be a very strange character. Ko Ling Tsung, who was at the funeral, knew at once that this stranger was no other than Hsi Yu Tz. From that time on, Ko Ling Tsung and Hsi became warm friends.

When Ko's mother died, Hsi Yu Tz went quietly to the home and laid a handful of straw at the entrance, and left. The meaning was understood by Ko as a testimony to his mother's virtue, and Hsi's recognition of the goodness and filial piety of Ko himself.

KAO CHIAO (The High Bridge).

You will, no doubt, be surprised to learn that this bridge did not receive its name, because there was an attempt to build a bridge of lofty height. The old name which is engraved on the arch facing the south, is the Yo Lung Chiao, the bridge of the Dancing Dragon. We call it the High Bridge, when really it is the Kao Ts Chiao, the bridge of the Lofty Scholar.

In the fifteenth year of Wang Li of the Ming (1587), this bridge was first built. In 1789, the gentry of the Hsin Chien Hsien made extensive repairs on the Confucian Temple at the northern end of the bridge. These gentry men beautified the entrance to the temple by placing at the south end of the bridge a stone arch on which are carved the four characters, "Hsio Hai Wen Lang" (a sea of scholars with waves of learning).

You will have noted that along the side of the bridge, there are many stone posts. It was a former custom as it is to-day, only less pronounced, that on the fifteenth of the first month, wives who had never been blest with children would steal away to this bridge in the dead of night and cling to these posts while beseeching heaven to grant them a child.

KUNG YUAN (The provincial examination halls).

Though no longer in use, I am sure that you will be interested in this well-known site.

The word "kung" means to offer. When presents were offered the emperor, it was known as "k'ai kung." The Kung Yuan means the provincial examination halls, as the successful candidates were presented to the emperor for appointment in government service, or for further examination at the capital, hence the name Kung Yuan.

The Kung Yuan has not always been located on the present site. While it was for almost seven hundred years, (960-1638), situated on the East Lake, because of the depredations by soldiers and fire,—history seems to have repeated itself,—it was

Digitized by Google
Original from INDIANA UNIVERSITY

removed to a site near the Roman Catholic church. You will note on the map, the street called the Lao Kung Yuan. In the reign of Kang Hsi (1681), we find it at its present site.

Within the enclosure were 17,591 stalls and twelve wells. One can easily imagine the condition of the water in these wells when they were used only a few days every three years. Men who have taken the examinations at the Kung Yuan have told of the many inconveniences that the students suffered during the three days they were locked in their stalls. Oftentimes students died while taking the examinations. Their bodies were not removed by the front gate, and there was no rear gate. The body was lifted over the wall at a certain place, by the method that is sometimes used in drawing water from a well. A pole was inserted in the ground and formed the fulcrum by which the body was lifted and swung out over the wall. Persons were thus prevented from passing any crib notes to friends and relatives who were being examined. Sometimes watercarriers and other servants were used by students in getting the required information. When discovered, they were severely punished. There is a place in the Kung Yuan where guilty parties have been executed.

In 1748, the Provincial Treasurer, P'eng Chia Ping, planted within the Kung Yuan, many trees of two varieties called the Huai and the Kwei. Why did he plant these two varieties? The Huai tree, on reaching maturity, is used for building purposes. While in the Kung Yuan, it would offer shade during those hot days of the eighth month; it would also remind the candidate that the son in the family, who is diligent in his study and develops to the honour of the family, is of use in building up the family and the State. The Kwei flower is very fragrant. It blossoms at the time of the eighth month festival, when the examinations were conducted at the Kung Yuan. At that time, too, the moon was full. In the full moon we see the "Gibson girl" or a man, according to whether the one who gazes is a man or a woman. The Chinese see an old man cutting down a Kwei tree. The moon and the fragrance of the flowers floating into the stalls where the candidates were struggling with their essays, caused them to think of the man in the moon, directing their thoughts toward heaven from whence comes virtue and inspiration.

Back yonder in the Han Dynasty when Li, the "Si Ma Kwan" (wash horse official), took Kwan Ying's horse to the pool and washed it, he little realized by that act he was to give the name to the most important thoroughfare in the city, and in all this great province. There is more than one account of the origin of the name, "Si-ma-chi." It was formerly called the Yiu Hsien

Digitized by Google
Original from INDIANA UNIVERSITY

Chi, and it is said that Kwan Ying, the builder of the first city, had his horse led to this pool to drink. It was said that Li washed the horse of the general at this pool, hence its name. Another account is, that Li Si-ma did not wash the horse at this pool, but had his residence near by. You may take the explanation that you wish. Last week, I got a real thrill when I was told by one of the business men on Si-ma-chi that the original pool is in the "White Horse Temple," the entrance to which leads off from the Si-ma-chi. I did not waste much time, but went there to find out if that story was true. The temple caretaker said that he knew nothing about such a pool being located on the premises of the temple. I looked all about the temple but could find no trace of one.

THE PAGODA.

The present pagoda is of comparatively recent date, but replaces one that was very ancient. It stands in front of the Temple of the Thousand Buddhas, and is called the "Precious Pagoda of the Golden Cord" (Chin Hsien Pao T'a). The original pagoda was erected in the Tang Dynasty (A.D. 904). It is said that in digging the foundations for this pagoda, there were discovered three swords and a golden jar containing three hundred images of the great Buddha. In the Yuan Dynasty, a famous painter of horses, Chao Meng Fu, wrote a record of the pagoda and that record was engraved on stone tablets. While the reputation of the author remains to-day, his record has long since been lost.

The pagoda fell into decay during the reign of Kang Hsi, and collapsed in 1708. Within four years it was rebuilt by Tung Kwa Hsiang, the appointed governor of Kiangsi. The governor left a record of his rebuilding of the pagoda. He says that on his arrival at Chang Kiang Men, he learned that the great business section outside of Kwan-ren-men had been burned down. On inquiry, he learned from the old residents of the place that the calamity of fire came upon the city because the pagoda was in ruins. They stated further that because the pagoda was destroyed, there were no longer any men of literary ability coming forth to add glory to the city. In the four years, no one had come forth with ability or influence sufficient to restore the precious pagoda. The governor said he felt it was his sacred duty to bear the responsibility of rebuilding the pagoda, since he could not ask the people to bear the expense. The work, from the time it was begun until its completion, consumed a year and two months. The total amount of money used was more than 10,000 taels. Great care was exercised in selecting brick and other building materials.

Digitized by Google
Original from INDIANA UNIVERSITY

The pagoda has seven stories, and is 176 feet high. It is octagonal in shape to conform to the eight diagrams, and is 101 feet in circumference. This pagoda is much larger than the one it replaced. From the city gate to the base of the pagoda, for a distance of more than 5,370 feet on to the south, the road was paved. With the pagoda standing as it does, overlooking the city, with its bells (?) filling the air with their music, and with Buddha's strength abiding as a holy guest, with spiritual blessing permeating the whole structure from base to golden cap, with complete harmony existing between the elements fire and water, the inhabitants go to their beds at night and take up their tasks on the following day, content in the thought that the city is well guarded. Bear in mind these words of one who believes that Buddha's words float up to the very clouds, when on your next visit to the pagoda: "How is it with you, brave soul, as you approach the pagoda? When ascending, may sorrow pass from your heart!"

THE WAN SHOU KUNG.

Situated inside of the Kwan-ren-men gate, is *the* famous temple of the city, which is known as the Wan Shou Kung. Within temple is worshipped Shu Ching Yang, sometimes spoken of as Shu Ching Chih, who on his death received the posthumous title of Shu Cheng Yun. He was formerly the governor of the province. He is the Fu Chu (Lord of happiness). His birth is surrounded by much mystery, and strange and numerous are the legends that have come down to the people. Here is one which is typical:

In the reign of Ch'ih Wu, of the Wu Dynasty (A.D. 238) the mother of Shu had a dream. In her dream she beheld a golden phoenix in the bill of which was a beautiful pearl. She swallowed this pearl, and later gave birth to her now famous son. Forty-three years later, on the first day of the eighth moon, in the early morning many clouds were seen to come down out of the heavens. Out of the clouds appeared two fairies riding in chariots. On arriving at the earth, they proclaimed the words of the Pearly Emperor of Heaven, saying: "The man, Shu Ching Chih, will soon become a genie. Before a great calamity that is to come upon the earth, he will become a diligent student of the doctrine. He will learn the will of Heaven in bitterness of close application to study. It is he who will become versed in many schemes, and will be able to avert the calamity. He will sweep the world clear of demons, imps, and fiends. Already being possessed of great merit, his fame is recorded in the annals of Heaven." The garments of the great were then offered Shu

Digitized by Google
Original from INDIANA UNIVERSITY

by the fairies, and bowing reverently, he received them. After receiving the blessing of Heaven while clothed in his new celestial robes, he was escorted to the chariots and taken up into heaven.

On the fifteenth of the same month, while the people were celebrating the festival for that month, they suddenly heard the sound of lovely music coming from above. While they wonderingly gazed upward, a cloud surrounded them. Out of the cloud appeared a chariot, containing many boys and girls. They, too, came proclaiming a mandate from the Pearly Emperor, saying that as Shu had obtained such a worthy position in heaven because of his merit, they had come to receive his family into heaven. The total number of the family that were caught up that day was forty. Even their domestic animals went with them. All they left behind was a bell and a box of stone ; to be used for what purpose, I have not been able to learn.

The temple in which he is worshipped was formerly called the Tieh Chu Kwan (the temple of the iron pillar). The " kwan " character was changed to the present " kung " and the two characters " Wan Sheo " were added.

At the left of the Kung is the well that is said to rise and fall with the rising of the river. Within this well Shu is said to have placed an iron pillar that forever guards the city against inundation by floods. There is confined the demon that would destroy the city by flood, and his release will occur at the time the iron flower blossoms. More than two years ago, this great temple was destroyed by fire. Was it because the god in the Temple of Fire had a grudge against Shu ? This is the kind of explanation that is given.

In the Council of Heaven, the gods met to discuss the affairs of Kiangsi, and more particularly, Nanchang. They decided that Nanchang should be utterly destroyed by fire for its wickedness. Shu, the guardian spirit, stood forth and besought the gods to stay their wrath from the people of this city, and to inflict upon him the punishment that should naturally befall his beloved city and its people. He offered his temple at Kwan-ren-men. The gods accepted the offer, and poured down fire upon it. When men entered to rescue the image of the great one and endeavoured to save the building, it is said that Fu Chu wrinkled his face at their attempting to save the temple ; and when they desisted, a smile of approval met their wondering eyes.

Teng Wang Ko.

Outside of the Chang Kiang Gate is one of the historical groups of buildings of the city. It is known as the Teng Wang Ko, built

Digitized by Google

Original from
INDIANA UNIVERSITY

A.D. 656. Yuan Ying was then the military governor of the province, and it was he who built this "ko" (lofty passage ways), or palace. After Yuan had completed the structure, he was made the "Teng Wang" of Kiangsi. Hence, the name of the building.

Yien Pa Yu was afterward made the military governor of the city. He had a daughter-in-law, named Wu Ts-chang, who possessed great literary talent. One day Yien Pa Yu invited several officials and noted literary personages of the city to dine with him in the palace. He wished to avail himself of the opportunity that would then be offered, to display the literary talents of his daughter-in-law.

A certain Wang, a Shensi man, was on his way to pay a visit to his father, who was an acting official in the province of Kwantung. The night that Wang's boat arrived at Metasan, near Pengtse on the Yangtze, he had a dream. In his dream, a spirit came to him and informed him that the following day there was to be a great feast at the Teng Wang Ko, and bade him be sure to go. Wang was then two hundred miles from Nanchang, and he told the spirit that it was simply impossible for him to arrive in time for the feast. The spirit assured him that if he would turn the prow of his boat toward Nanchang, he would guarantee his arrival in time for the feast. Wang awakened from his sleep and ordered his boat to weigh anchor and start for Nanchang. The spirit provided a most favourable wind, and by the time the sun arose, Wang was ready to step ashore at the Teng Wang Ko. At the feast, Yien Pa Yu asked each guest to favour him with an ode on the Teng Wang Ko. Each in turn demurred. Finally, Wang said that he was willing to favour his host. The guests were delighted with what Wang wrote, and when Yien Pa Yu beheld the fine literary style of Wang, he had no face to bring forth the writings of his daughter-in-law.

The Chronicles of the city record the names of many illustrious women. The monument to one is widely known. It is located outside the city, between the Teh Shen Men and Chiang Chang Men, and is known as the Liu Fei Mo (the grave of Liu Fei). Liu Fei's husband was the "Fang Wang" of Kiangsi in the Ming Dynasty. For many months he had been secretly planning a rebellion, expecting to become the ruler of a new and independent state. Liu Fei became frantic when she learned of her husband's disloyalty and besought him to repent and to remain loyal to his Emperor. When the time came for an open rebellion, the Emperor dispatched an army to Kiangsi, and in a short struggle utterly defeated him. When Liu Fei saw that her husband had been overcome in battle, she throw herself into the

Digitized by Google
Original from INDIANA UNIVERSITY

river and was drowned. Her body was recovered, and was buried at the place where she committed suicide.

About two hundred years ago, Chang Tai Sheo, a relative of the provincial treasurer, wrote that official, asking that he take steps toward enlarging and making more beautiful the final resting-place of this noble and faithful woman. A public subscription was taken, and the present grave of stone and granite not only permanently marks the resting-place of Liu Fei, but is a monument as well, to the fine public appreciation of this patriotic woman and devoted wife.

The history of the public charities has, no doubt, been a history of graft and "squeeze." However, visitors to the city are always interested in the forms of charity that are Chinese in every detail.

In the reign of Kang Hsi, Ma Yu Ling, a scholar with a "chü-ren" degree was made the governor of Kiangsi. The winter months found the city filled with destitute men and women. Ma Yu Ling established a public rice kitchen for distribution of food from the public granaries. It is quite probable that for these two hundred and fifty years, there has not been a year when the rice kitchens were not set up during the winter.

The Orphanage.

The Yu Ying T'ang (orphanage) is one of the old institutions of charity in the city. It dates back more than five hundred years. The original orphanage was called the Yu Ying Chu, and was located near Peh Hua Cheo. The "T'ang" was a later establishment, situated outside of the Fu Chau Gate, not far from the C. I. M. residence. Later it was removed to its present location off Chop Sticks Street. It is supported by income from endowment and from a portion of the public taxes. Formerly each shop in the city was taxed annually six cash for the orphanage.

The rules and regulations of the orphanage have been modified and enlarged during the many years it has been in operation; but in the main, the following are some of the interesting items. When a child is placed in the orphanage, a careful record is obtained of the date of birth and the parentage. Two tattoo marks are then made on the ear. A band of cotton cloth is numbered and stamped, then cut in two as a "tui p'ai." One piece is placed around the child's neck and the other is retained in the office of the orphanage.

A mother wishing to serve one of these babies, is required to produce a guarantor. On the guarantee papers, she must write her address and her former place of residence as well. The orphanage sends out an inspector to verify the statement sworn

Digitized by Google
Original from INDIANA UNIVERSITY

to by the woman and her guarantor. Cases have been known of women's taking children from the orphanage, tattooing the ears of their own children, and discarding the real orphan babies. If a woman is discovered, she and her husband or guarantor are haled before the "T'ang" and then committed for trial before the official, who fixes the sentence of imprisonment.

The foster-mother must give evidence of being in good health, and of having herself recently given birth to a child. She must be able to provide sufficient nourishment for the orphan. Each month the child must be brought to the orphanage for inspection, to guard against any irregularities. If all is well, the mother receives her fee for that month. A poor mother may take her own child to the orphanage, where it is registered and tattooed on the ears, and then she may, after furnishing the necessary guarantee, take the child and care for it under the regulations of the orphanage. If it is discovered that well-to-do parents fraudulently place their baby in the orphanage on the pretence of poverty, the act is punishable by a heavy fine or imprisonment.

I am not familiar with the rules for remuneration. Formerly, mothers residing within the city received more than those residing outside. This was, no doubt, due to the extra cost of travel by the inspectors. People who came great distances to receive an orphan received no remuneration whatsoever. This was because those who would come great distances for a baby and were willing to come each month, bringing the child for inspection, did so to obtain a daughter-in-law at a minimum expense.

THE "YANG CHI YUAN."

The "Yang Chi Yuan" (old peoples' home), outside Fu Chau Gate and not far from the Pagoda, is also a very ancient institution.

Little does one realize how much of real interest there is in places that we have passed by for years. The whole region outside the Teh Shen Men has a wonderful story to tell, could we only get at the facts.

The hills and mounds of sand that lie back of the Nanchang Academy and the Baldwin School for Girls have not always been called Chi Ma Tien (fields of flax), but were known in ancient times as the Lung Sa (the dragon sand); those hills and mounds being the contour of the dragons' body. The Lung Sa was already famous by the time of the Tang Dynasty, when it is said that the boats on passing by this stretch of land never failed to hoist their sails, no matter in which direction was the wind. A poet

Digitized by Google
Original from INDIANA UNIVERSITY

writes that on the ninth day of the ninth month, there appear on the Lung Sa a thousand horsemen bearing banners.

In the spring and winter, there were feasts and public addresses, while many other annual festivals were held out there. Shu Ching Yang of the Wan Shou Kung wrote a book in which he refers to Lung Sa, saying: "Where the mounds of sand rise higher than a man's shoulders, at that place appear fairies. Wherever it reaches the height of the city wall, that place will produce a holy man."

The Methodist Mission is endeavouring to secure the property lying between the Baldwin School and the Nanchang Academy. Before the temple there, known as the Lung Kwan Ts, is destroyed and the pond nestled there is filled, it is well to know that there are facts of interest about that property. The temple dates back to the time of the Sung Emperor, if not earlier. We know that in the early Ming Dynasty, a merit board was placed in front of the temple, bearing the four characters "Pieh shi ren chien" (other in the midst of people), meaning that this is a special place and is not the habitation of the common crowd. Formerly, as at present, there was the pond at the side of the temple. A flight of stone steps led down into the water. At the side of the pond was a beautiful "T'ing Tz" of lofty proportions, brilliantly lighted and surrounded by a balustrade where people sat. Within the "T'ing Tz" was a board with two characters which meant: "Listen to the sighing of the winds in the pines." Hanging on the walls were scrolls written by famous men.

Just outside the temple was a guest hall, known as that of the Lung Sa Society. In this hall the most scholarly men of the city gathered for conversation. At one time the civil governor, Wang T'ai Meng, gave a course of lectures on the Confucian teachings in this hall.

Every day some of us look out upon one of the interesting buildings outside of the Teh Shen Men. We see what we commonly call the police station. I wonder if they realize that within that station is one of the relics of the city. It is called the "Peh T'an" and is very ancient. It is a platform twenty feet square and not more than three feet high, though the original "T'an" was much higher. In Peking, there is the circular platform known as the temple of Heaven, where the Emperor as the Son of Heaven worshipped Heaven. There is also a square platform where he blessed the earth. That platform was known as the "Peh T'an" because it was the platform situated at the north.

The "Peh T'an" at Teh Shen Men lay in ruins until the time of Kang Hsi, 1675, when the magistrate repaired it. At the front

Digitized by Google

Original from
INDIANA UNIVERSITY

entrance, on each side, were rooms for the civil governor and for the magistrate. Ranged along the sides were buildings for servants and underlings. Here once a year these two officials came to pronounce a blessing on the land.

I wish not to close this paper without a brief account of that greatest event in the recent history of Nanchang—the Taiping Rebellion.

It was in the year 1853, that the Taipings came from Nanking by the way of Poyang Lake. After burning Wuchang, they arrived at Nanchang on the fifteenth day of the fifth month. Anticipating the movement of the Taipings into Kiangsi, the Judge of Hupeh, Kiang Chung Yuan, arrived a few days before with a large force of troops from Hupeh and Hunan. On his arrival at Nanchang, the governor, known as the Hsing Fu and named Chang, turned over the command of all the forces within the city to Judge Kiang. The Fu Chau, Lu Lu, Tan T'ai; Su Fu, and Kwan Ren Gates were closed. The night of the arrival of the Hupeh army, all the buildings outside of the wall were destroyed by fire. When the Taipings arrived at Ta Shiao Chang, the raw recruits stationed there fled in great fear, leaving all their guns and ammunition in the hands of the rebels. The city was then closed tight. The boats of the Taipings were anchored along the river and suffered bombardment from the few cannon placed on the wall.

The Taipings were soon busy in attempting to take the city. They shot firebrands over the wall. Many of these brands fell into the lake, while some succeeded in starting minor conflagrations. By the eighteenth, more than eight hundred boats of the enemy arrived, and were anchored seven *li* north of the city. On the twentieth, many of Kiang's soldiers dropped over the city wall and encountered the rebels, killing many. In the evening they ambushed some of the enemy and reported many more destroyed. The governor posted an official announcement that any who scaled the wall and were successful in combat with the enemy, should receive fifty taels for each victim. The night the edict was posted, there was a terrific storm, and fearing that the soldiers within the city might be tempted to loot, Kiang sent out orders that any found guilty of doing so would be peremptorily executed.

The Taipings by the twenty-third were at work tunnelling the wall. Kiang and Chang ordered that buildings next to the wall should be razed, and with the material should be built an inner wall of defence. Kiang devised an instrument whereby he could detect at what places the wall was being tunnelled. On the twenty-fourth, a portion of the wall at Teh Shen Men was de-

Digitized by Google
Original from INDIANA UNIVERSITY

stroyed, but by a sudden rushing of cannon and men to that point the rebels failed to break through. The governor offered one tael for every large stone that was brought to fill up the broken wall. That evening the governor, Judge Kiang, the gentry and minor officials went to the Cheng Hwang Temple, the Temple of Fire, and the Wan Shou Kung, and took from those temples the great idols and placed them on the city wall where they were worshipped. In all the openings on the top of the wall, lanterns were hung with the character "Shu" written and exposed to the view of the enemy. Shu is the great idol in the Wan Shou Kung temple. The psychological effect was reported by prisoners, who stated that that night they saw Shu sitting on the top of the wall, washing his feet in the city moat.

One day Chang sent forth some men, bearing huge grass sandals which were to be offered to the enemy for sale. When they arrived at the rebel camp, the soldiers were willing to buy grass shoes, but inquired as to why they were so large. The vendors said: "Oh, if you do not wish to buy them, we can find a ready sale for them in the city." "Do you mean to say," asked the astonished soldiers, "that there are men who can wear shoes of that size?" "Certainly," replied the vendors, "if you do not wish them, there are hundreds of people in the city that will be glad to buy those shoes, for that is the size that most of them wear." That day there appeared on the wall, huge paper men, wonderfully made to deceive the enemy. The news spread quickly through the rebel camp, that to overcome a people who wore shoes of that size was a well-nigh impossible task.

The siege lasted ninety-five days; and though the wall was broken in several places, and though the enemy at times almost succeeded in scaling the wall, protected by a screen of smoke, the city was able to meet every attack. To the present day, people cease not, when discussing the rebellion, to praise the untiring efforts of Judge Kiang and Governor Chang. At Peh Hua Cheo, there is a hall erected in honour of those two courageous men, and it is called the Chang Kiang Er Kung Tz. Though no memorial has been erected in her memory, the success of the besieged army and people was in large measure due to the clever wife of the governor.

The historian of centuries to come, if he deals adequately with the facts that make up the chronicles and history of this city, will be forced to take into account those forces that make for a new and a better city. He will record the coming of Father Matteo Ricci, clad in the garments of the literati, when in 1594, he walked through this city and laid the foundations of a religious

Digitized by Google
Original from INDIANA UNIVERSITY

institution that abides to this day. He was as a man travelling through a prairie with its thickets and virgin grass. The foot-prints of that courageous man were scarcely visible for three hundred years. There has followed him a larger number bearing the message of the one true God. Where Father Ricci blazed the trail, to-day there is a broad way, with those institutions that have changed the currents in the life of a people.

Digitized by Google
Original from INDIANA UNIVERSITY

SUPERSTITIONS COMMON IN KIANGSI PROVINCE*

BY

FRED. R. BROWN

There is a well-known Chinese proverb to the effect that: "When the dragon gets into shallow water, shrimps laugh at him. When the tiger falls into the ocean, the dogs yelp with glee." Any person who undertakes a study of Chinese superstitions feels the force of this proverb, for he will find his greatest embarrassment in the very vastness of the subject, particularly should he attempt anything in the nature of an exhaustive and comparative detailed study. The subject under consideration is indeed a veritable ocean, and I do not attempt to present a study which is in any sense complete, or even thoroughly representative. Whole classes of superstitions are untouched, and many of the most common are not mentioned. With this consideration in view, however, I trust that the paper will be found to be enjoyable and profitable, and will prove to be an incentive to the further examination of this important side of Chinese life, which is so interesting, and so weighty in its influence on practically the whole of the Chinese people.

I have not attempted to distinguish carefully between superstition and religion, though I presume the distinction ought to be made in a careful study. So many of the practices considered are scarcely to be classified under one head or the other, since they come so near to the border line, that I have chosen to ignore technical distinctions, and present what seems most interesting of what I have found.

It has been surprising to me to observe the large amount of superstition centering around travelling, especially travelling by boat. This may be due to the notorious uncertainty of the wind, or the still greater uncertainty of being able to avoid acci-

---

*Read before the Nanchang Discussion Club.

Digitized by Google

Original from
INDIANA UNIVERSITY

dents, but the fact remains that boatmen are superstitious to the *n*th degree. Wise men, when travelling by boat, inquire carefully the words which are unlucky and which must be avoided while on the boat. Such words are all those of the sound "ch'êng," because of the meaning of this word, to drown. A curious perversion of this occurs in Kiangsi, because of the propensity of people, particularly in Nanchang and on the Kan River, to confuse "ch'êng" and "ch'ing," "mên" and "min," and similar pairs of sounds. Thus, when one wishes to eat Chinese cabbage on a boat, he should not order "ts'ing ts'ai," but "peh ts'ai." In the same way "chiu" is an unlucky word, because it means slow. If one wants the vegetable called "chiu ts'ai," he must ask for "k'uai ts'ai," since "k'uai," fast, is the opposite of "chiu," slow. Those fond of drinking wine, "chiu," are in hard straits, for they must ask for water or tea, and I suppose that a wink or other sign tells what they really want.

Then, too, on a boat it is forbidden to ask how far it is to the next place. The theory of this is that as soon as the distance is mentioned the boat will immediately be slowed up by the jealous deities guarding the travel.

One must not turn a bowl upside down on a boat, because of the pointed significance of what will happen to the boat. Soup on a boat is not called "t'ang," but "shui," water. because of the similarity in sound to the word for rapids.

There is very commonly to be seen on the streets a soft-shelled turtle, called "chioh ü." Boatmen will not eat this animal, although their tastes in general are far from fastidious. Furthermore they will not mention its name nor use any word that sounds like it. Again, they will not even mention the weight of the animal, and to say "seven catties and a half" on a boat is a vigorous species of cursing. It seems that one day in the dim and distant past a boat was travelling through the Poyang Lake, when it capsized. The boatmen learned that a soft-shelled turtle was responsible, so they promptly built a temple to it. Here a difficulty arose. They could not very well call the temple the "chioh ü miao," so they called it the "lao ie miao," old official's temple. However, even making the animal a god has not removed the distaste boatmen have toward it.

If one is travelling on a boat and commits any of the offenses mentioned above, or any other of a long list, the boatmen will say that they must "ch'i shên fu." The meaning of these words I have not absolutely traced, but I think they mean to eat a charm of the gods. Translated into ordinary language it means to have a meal with meat. In the course of my rambles I have found

Digitized by Google

Original from
INDIANA UNIVERSITY

Christian Chinese, who were born and brought up in Christian home, paying for the boatmen eating " shên fu " with no idea of the meaning of it all. In travelling overland the words " shên fu " occur on the ticket issued by the chair or barrow company, but they are either struck out or disregarded when a foreigner is travelling, because I suppose the coolies can get their " shên fu " on the side from *cumshas* without making any big fuss over it.

A peculiar custom, and so far as I can find not particularly superstitious, is that of referring to the ear as "hsuin fung," favouring wind. The idea is that the sail of a boat is shaped something like an ear, and it is always 'listening for the wind,' so by a bold figure the ear is spoken of in this way.

In the same way, at Fuchow and especially at certain seasons of the year, a hat is never called " mao tsz," for that is the same as " mu iu er tsz," no sons, but it is called instead, " iu tsz," which means " iu er tsz," have sons.

We are all familiar with the Kiukiang custom which forbids one saying two hundred and fifty. I have heard various explanations of this, one being that two hundred and fifty cash was once the price of a catty of sweet potatoes, and to say two hundred and fifty to a man is tantamount to calling him a sweet potato. There is another phrase of this nature which cannot be used at Kiukiang, and that is ' three catties and four ounces,' for when a person dies that amount of paper must be burned to provide the passage money for his journey to the nether world.

Many, many superstitions are connected with the great events of birth, sickness and death. In Fuchow when a young person dies, or particularly when a person dies violently or of very severe and sudden sickness, something much out of the ordinary, the neighbours seek to protect themselves by taking a pan of water and placing in it a mirror and on it a knife, and then putting it in their own doorway. In addition they light a pair of fires by the door, so that the fierce demon which brought misfortune to the neighbour's house will not dare to enter theirs.

At Fuchow when a child's ear has the distressing trouble the Chinese call 'rotten ear,' it is thought that the light of the full moon can cure it, as the moon takes a knife and cuts off the afflicted part, giving a new one in exchange. The child chooses a night when the moon is full, and whets a knife in the light of the moon, singing :

" Ueh kwang, kwang ; shuei lang, lang
O pa tao tsz huan ni
Ni pa er to huan o ,"

Digitized by Google
Original from INDIANA UNIVERSITY

meaning 'moon bright bright; water waves roll. I will exchange you a knife, you exchange me an ear.' The idea is that the moon's knife may be dull, so the child whets a sharp one for the moon to use.

In some places the sun is worshipped for eye trouble, as the moon is for ear trouble. The sun is worshipped by adults, and in some places at least the moon by children.

The ordinary thing to do in case of sickness is of course to post up charms on the house door and on the bedpost and other places.

In Fengcheng, when a person is seriously sick, the family calls bearers to bring an idol from the temple. The idol is brought into the house, and the bearers stand near one of the columns of the house. Someone then reads a list of various medicines, and the bearers from time to time strike the poles of the idol's chair against the column. When this happens, the medicine read then is said to be chosen by the god. This continues until a number of medicines are chosen, when the dose thus divinely selected is given to the poor unfortunate.

In Kanchow a fishbone sticking in one's throat calls for the writing of a charm, and the burning of the paper with the charm on it. This is put in water which the patient drinks, and it is considered infallibly able to loosen the bone and take it down to his stomach.

Of course the consulting of fortune-tellers is resorted to universally in cases of sickness, as in all the affairs of life. These worthies and the priests, particularly Taoists, furnish all the information, charms, magic, etc., necessary to satisfy the most incredulous.

At the age of fourteen or fifteen years sickly boys or girls are taken to the Buddhist priest, and the parents beseech that the priest's name be given to the child to protect it from further molestation by the demons.

Around Fuchow sick children are often seen with a net over the head. This net is made of straw, apparently, and is of coarse weave. It is put on to ward off the net of the demons, which is always ready to catch the child and carry it off; for such is their explanation of a child's death.

Two more Fuchow customs apply to sick children. When a child is not well, the mother goes to one hundred rich families and begs a bit of rice from each. This is made up into balls for the child to eat. The rice must be begged, so that the prosperity of the rich families may have its full effect in protecting the child. Another custom is to beg money from one hundred families, and

Digitized by Google
Original from INDIANA UNIVERSITY

with this is bought a silver padlock called the "peh chia so," or one hundred family lock, which is put around the child's neck to lock the soul in, safe from the depredations of the demons.

When children or older persons are seriously sick, a Fuchow custom is called "ta pao lan," or inviting the demons to eat. An open place is selected out of doors, and several tables are set as for a feast. Sometimes four or five tables will be spread with food of fine quality. Priests are invited to read charms before the tables, and after that the tables are deserted. The food is eaten by the beggars and coolies around, as it is no longer wanted either by spirits or the people providing it.

Death calls for many practices of a superstitious nature. The burning of paper money has already been referred to. The scattering of paper money along the road to 'purchase the road' is too well known to require comment, as also the burning of paper effigies of servants, houses, treasure boxes, boats, horses, etc., etc.

In Fuchow a bag of rice is placed on the coffin and carried to the grave. Then it is brought back to the house and placed there. This rice is then a very precious article. The bag full is called "pao tai," precious bag, and eating of this rice ensures great riches to the consumer. For this reason it is never offered to anyone, but each member of the family must get a share, even if it becomes necessary to fight for it. Neighbors too consider it a great feat to obtain a portion from the "pao tai," and it is said that this is a prolific source of quarrels in Fuchow.

A coffin is never carried twice over the same stretch of road, for it is said that the living do not want to walk twice the road of the dead.

A few miscellaneous superstitions dealing principally with the vague idea called good luck, are very interesting.

It is bad luck to a coolie to have anyone step on or over his carrying pole, "pien tang." This applies very particularly to women, and coolies will try hard to prevent a women from stepping over the front cross piece of a carrying chair. The idea seems to be that if any person, especially a woman, steps over a pole, the pole will be broken during the journey.

Women embroider plaques with the names of their children. A number of these are made up into a curtain and hung in a temple to secure the protection of the gods.

What are known as "peh a i" are made of patches begged from many families and are worn by children to protect them from bad luck. They are sometimes little capes and sometimes collars. The reasoning is that the good luck from all the families

Digitized by Google

Original from
INDIANA UNIVERSITY

abides in the cape, and here too, it is essential that the patches be begged.

The characters "i shan" are often seen over the doors of dwellings. The words mean, apparently, "one good." On inquiry, however, we find that they form the name of a very fierce devil, in fact the fiercest of the lot, and when the other devils come to enter the house they see his name there and decide that it would be better not to try conclusions with one so much stronger than themselves. The characters are sometimes written on a bamboo tally or on a piece of paper, but nowadays one sees them commonly written on a mirror, so that the sight of his own face coupled with the name of "i shan" will give the visiting demon a double shock and ensure his permanent departure.

A magistrate coming into office breaks up chairs, tables and other furniture belonging to the previous incumbent and supplies entirely new things. This is so that the evil spirits of the previous *régime* will depart and the magistrate have a lucky term of office. It also accounts for the shabby appearance of many a magistrate's quarters.

"Hsiong hwang" is a medicine used in Kiukiang at the Dragon Boat Festival in the fifth moon. It is given to children to keep them from the injuries of serpents and noxious insects. Men and women in both Kiukiang and Nanchang put it in wine and drink it for the same reason.

At Fuchow, as elsewhere, the 15th of the 8th moon is sacred to the moon. On the evening of that day there is a recognized custom of stealing from gardens. Fruit, vegetables, flowers and anything else are taken. During the ninth moon the people are granted the right of stealing "kuei hwa," cassia flowers, and nothing is said.

Curious ordeal customs exist in Kiangsi among private individuals, reminding one of customs existing in Bible times among the ancient Hebrews. At Fuchow, let us suppose, Li and Chang are quarrelling. Li accuses Chang of having done a wrong. Chang protests his innocence. After the quarrel has reached a high point, Chang says, "Very well, let us make a straw man." If Li agrees, Chang proceeds to make a straw man and pours over it boiling water. This signifies that severe catastrophes will overtake the man in the wrong. The quarrel ends with this proceeding, but if later either of the men has any particular misfortune, the other says 'I told you so!'

Another method of accomplishing the same result as the straw man is called "sao shih miao," sweeping ten temples. Chang in this case would take a broom and sweep in each of ten

Digitized by Google
Original from INDIANA UNIVERSITY

temples, thus calling the deities of all the temples to avenge the innocent and bring down catastrophe on the head of the guilty. In Kiukiang the custom is "tsan chi," decapitate a chicken. Chang here would buy a chicken and cut off its head in a temple before the idol. The intimation is too plain to need expanding into many sentences! In all the cases mentioned above both parties must be willing to undergo the ordeal before the implied curses have any effect.

The magpie is potent for good or ill toward human beings, in Chinese superstitions. Thus at Fuchow the children will sing to the magpie, seeking to secure its favor:

"Chao chie ts'ai, mo chie pao,
Shih shih chie, shih shih haó,"

which means "Get wealth in the morning, get riches at night, all the time get, all the time good."

In Kiukiang the children's song to the magpie is much more specific, and runs as follows:

"Hsi ch'ioh chiao teh hao,
Tie tie chuan üan pao,
Ma ma t'ien hsiong ti,
Ko ko ch'i sao sao,"

or, "Sing nicely, magpie, daddy get rich, mother get me a little brother, older brother get a wife."

In Kanchow it is as bad to spill oil on the floor as it is with us to spill the salt, or to break a mirror!

In Fengcheng if a woman has had no sons she concludes that the gods are angry with her. Her proper mode of procedure in such a case is to abstain altogether from eating meat, and unless she secures a son she continues her vegetarian habits until she dies.

The casting of lots, called "ch'ou ch'ien," is extensively practised, but has been somewhat restricted of late in the city of Nanchang. Lots are cast for marriage, riches, sickness, official position, losses, journeyings, which are the six principal lots; also for family peace and for the selection of drugs to be used in sickness, which are minor lots. The procedure used in the selection of drugs gives a typical example. In a wooden cylinder in a temple are bamboo tally slips, each containing a number. The petitioner selects a slip and lays it aside. He then takes two semi-cylindrical blocks of wood, places the flat sides together to form a cylinder, and after bowing to the idol throws them together into the air. If they fall with both round sides or both flat sides uppermost the slip is rejected as unlucky, but if one has the round side and the other the flat side upward, the lot is fortunate. The

Digitized by Google
Original from INDIANA UNIVERSITY

petitioner then goes to a book kept in the temple to learn the drugs for which the number on the tally slip stands, or in other cases the fortune called for by the particular number. The officials have now forbidden the selection of drugs by this method, but other lots are still used freely.

In the matter of lucky and unlucky days China is not a step behind the times, for one can now buy calendars on which are indicated the good and bad things to do on any particular day.

It has been very interesting to learn from a number of independent sources about Chinese spiritualism as practised in this province. Each of my informers seemed to consider this as peculiarly a Chinese failing, and so I secured descriptions in great detail. The trance is called by various names, such as "hueh p'u sa," living idol, or "ko in," passing through the nether world, or other names; but the difference is in minor matters, as one sort will be characterized by twitchings of the arms, another by mutterings, another by movements of the legs, but in each case the essentials are the same. The trance seems to be performed altogether by women, who are professionals, and the merit of whose performance is gauged largely by the recompense received.

In general, the trance is conducted about as follows: The medium is sent for and comes to the house. She sits on a high seat, like the position of the idols in a temple, and the family place incense and offerings in front of her just as they would for an idol. The trance begins with twitchings or mutterings, and as these get more violent the medium's eyes roll up in the sockets, her arms stretch out and she falls over in the chair. Then strange noises come from her throat and one standing by is appointed to ask questions. She answers in a strange voice, and sometimes it is very difficult to understand just what she is saying. At first she seems to be travelling on a long journey through a dark country. She meets many barriers, and at each one she is apt to ask for money. This is brought, paper money such as is used at funerals, and burned, to get her past the barriers. She may need a horse or a chair, which must be brought in paper effigy and burned. Later on she inquires and learns the whereabouts of the wanted relative, but it is still a long way off. Finally after innumerable difficulties she meets the departed one and asks the questions required, getting the answers, which are often vague, but sometimes exceedingly pointed. Generally the shade complains of lack of attention to the grave, or insufficiency of offerings in the ancestral hall, or irregularities in the conduct of members of the family. When these complaints have been met by promises from the family, the medium begins to get anxious about getting

Digitized by Google

Original from
INDIANA UNIVERSITY

back. She will say that her time in the land of shades is limited. She must hu .y back or she cannot return at all. This calls for more money to pass barriers, perhaps more horses, or other things, and gradually the medium returns to consciousness and the trance is ended.

In Kanchow there is a variant of this. There the mediums may be either men or women. In cases of serious sickness they are led to the realm of the King of Hades, who, it seems, keeps a close tab on people in this world, and regulates the length of life according to the worthiness or otherwise of the deeds committed in the flesh. The medium is taken to a compound full of trees, and when the tree of the sick person is found, an inspection of it reveals the chances of recovery. The tree can be made well, presumably, by sufficient offerings to the King of Hades.

There are four deities which may be called peculia.. to Kiangsi. These are : Chang Tien Sz, the Taoist Pope, Hsu Chen Chuin, or Hsu Chin-yang, the saviour of the people, Hsiao Kung and Yen Kung. These have been so well described that a very few words will suffice here.

Chang Tien Sz boasts an unbroken lineage from Chang Tao-ling of the Eastern Han dynasty, of the first century of the Christian era. He is the chief of the Taoist sect, and is reputed to be a magician of irresistible power. The present holder of the title lives in the eastern part of the province in the valley of the Kwang Sin River, and people pay great sums to procure his aid in conquering demons.

Hsu Chen Chuin was born in A.D. 239, in the hills about ten miles from Nanchang. The outstanding features of his life are his intense pursuit of his studies, his popularity with the people, who demanded his services as an official, his healing of the waters in Szechuan, and later in Kiangsi, and thus stemming the plagues which were raging among the people then, his possession of a magic sword with which he waged many bitter conflicts (one of which, with the famous dragon of Hunan, took him clear to the north of China and through many baffling transformations), his visit to Sheng Mu and subsequent founding of the temple called Hwang Tang, in Fengcheng, the founding of the Wan Shou Kung in Nanchang, as well as that in the West Hills, and lastly his ascension to heaven with all his house and buildings and family. He is the great patron saint of Kiangsi Province.

Hsiao Kung and Yen Kung were both Linkiang men of the (Liu) Sung Dynasty (A.D. 420-479). Hsiao was a boatman, who ran his boat so very carefully that he never had an accident. For this reason he had many patrons anxious to give him business,

Digitized by Google
Original from INDIANA UNIVERSITY

and ne grew very rich. Later he became an official. He had no son, but adopted a boy named Yuan. When Yuan was twelve years old he died, and Hsiao and Yuan's family quarrelled over the estate of the boy to such an extent that it was taken away from both and turned into a monastery.

Yen Kung was an official who became rich in office, and with his money he travelled to foreign lands. In all his travels he never had any misfortune, so he came to be considered as having great power with the gods, and the people appealed to him for protection from all sorts of dangers.

It seems fair to say that the neighbours of the Taoist Pope have little faith in his ability. They say of him "Neng in yuan, puh neng in chin," "he can influence at a distance, but not near at hand." As the other three deities have been dead for centuries, their reputations seem unsullied by such unmannerly remarks of neighbours.

In some places there is a regular calendar of worship, and I have such a calendar from Kanchow. In each moon they have particular gods to worship, as below:

First	moon,	god of spring, god of money.
Second	,,	rice god.
Third	,,	god of smallpox.
Fourth	,,	Buddha.
Fifth	,,	god of medicine.
Sixth	,,	eighteen Lohan.
Seventh	,,	ancestors.
Eighth	,,	Hsu Chen Chuin and the moon.
Ninth	,,	Ju Hwang.
Tenth	,,	no definite assignment.
Eleventh	,,	,, ,, ,,
Twelfth	,,	god of money.

My informant as to this calendar goes on to say, "beside these, there are still a great many other gods which they worship occasionally."

The first and fifteenth days of each moon are days set apart particularly for worship. In addition there are the great festival days, New Year, Ts'ing Ming, or ancestor worship day, in the spring, the Dragon Boat festival on the fifth of the fifth moon, the All Souls' festival in the seventh moon, which is particularly for ministering to those poor souls who left no male descendants on earth to look after them, and the fifteenth day of the eighth moon, which is sacred to the moon.

Idol processions are seen in great elaboration at Fuchow. These take place particularly during the eighth and ninth moons.

Digitized by Google

Original from INDIANA UNIVERSITY

The city is divided according to temples into districts, and each temple is given a day when its idols are carried through the streets. The priests of the temple collect from door to door money to pay for the procession, and incidentally a bit on the side. The idols are carried both on horseback and in chairs, with their hands raised. I have inquired the meaning of the raised hands, but have not yet been able to learn. Little children, dressed in finery, painted with high colours, generally with spectacles and sometimes with moustaches and derby hats are also carried, some on horseback, and some in floats. The chief idol carried in Fuchow is Cheng Hwang, who is deaf, so that the gongs and drums kept going to attract his attention are enough to make all bystanders as deaf as he is said to be.

At Kienchang there is a great association called the "in shen hwei," society for welcoming the gods. This great organization is supposed to be very general in its membership, and the city is divided up into sections for the collection of funds for carrying out the purposes of the society. As parts of this great society are smaller societies or groups, which are generally hereditary in their membership, their integrity is carefully guarded.

The first group is the "lo ku hwei," gong and drum group. This, like all the others, is a marching club, and the members each have a gong or a drum. They beat in time as they march, and the effect is said to be very fine.

In addition there is the "ing ioh hwei," music club, the "ch'i tsz hwei," flag club, and "hsiang lu hwei," incense pot club. The first two are self-explanatory, but the third needs a word further.

The incense pot club, or censer club, as it might be called, is for the purpose of carrying censers through the streets. The censers are made of pewter, and are one catty and twelve ounces in weight, or two pounds and a third. Each man carries two censers. The arms are held outstretched from the sides, and covered on top with red cloth to keep off the sun. The upper arm is pierced with a needle and the censers are fastened with chains to the needles, one on each arm, so that the whole weight comes on the pierced flesh. The arms are propped up by a sort of crutch extending from the hips to the wrists. Unlike the other clubs, which swing along at a good rate, the censer club marches slowly, and the limit of the march is two miles or thereabouts.

This is done for securing the favour of the "eyes that see not and the ears that hear not." One can scarcely avoid the conclusion that China is steeped in a welter of superstii-

Digitized by Google
Original from INDIANA UNIVERSITY

tion, nor is it possible to escape longing for the day to come when this vast incubus is taken away from this people.

In concluding I must express my obligations to those who have made this paper possible. In every instance my information has come to me direct from the Chinese, excepting some items Mr. F. C. Gale kindly put at my disposal, and he told me that they came to him direct from Chinese. Mr. E. L. Terman graciously asked some of the more advanced students in the Academy to write essays, which furnished much of my material. Particularly I wish to express thanks to the pastors of our various stations, and especially Rev. Li Chin-sheng of Fuchow, who not only gave me a great amount of information, but collected material which has helped me substantially in securing the insight necessary for a part of the paper. If there be any merit in these pages it is due to those mentioned in this note of obligation.

Digitized by Google

Original from
INDIANA UNIVERSITY

SINOLOGICAL NOTES

BY

L. C. ARLINGTON.

(The numbers refer to Giles' Chinese-English Dictionary.)

(Continued from page 417)

A casual glance into Giles' Chinese-English Dictionary sometimes brings to light most unexpected allusions—even on such a trifling, although savoury subject as "roast pork."

The reference is to 金 猪 No. 2032, which Giles translates "roast pork," but is better rendered "roast (ceremonial) pig." I do not remember ever having heard the term used in any part of China, except many years ago, at Amoy, or Swatow, I forget which.

The term is not understood in North China and although known at Canton is never used except by the Tankas or boat people, who make use of the phrase when referring to the roasted ceremonial pork sent as marriage, birthday, etc., presents, or sacrificial offerings. The Cantonese call roast pork *siu chü yok* and roast pig *siü chu*; never *kam chü* (全 猪). Roast pork when offered to the gods in sacrifice is called *Hung p'i ts'ui yok* "Red skin crackled pork." All of us who have resided at Canton for any length of time, or at places where Cantonese are numerous, will have seen a roasted pig with the tip of its tail adorned with a red ribbon carried along in the wake of a bridal chair.

Such roasted pigs are called *pao chü* (保 猪) "Guarantee pigs"; it being the custom for the master of a slave-girl to request the bridegroom-elect to allow the bride to return to her master's house on the third day after the wedding accompanied by one or more *pao chü* as proof of her virginity. If she should return without the *pao chü*, or the *pao chü* sent with her should have the skin excoriated, it would be proof of want of chastity; and under such

Digitized by Google

Original from
INDIANA UNIVERSITY

circumstances, woe betide the poor bride, since all the old women, joined by the riff-raff, would revile her all along the route. The roast pigs sent as return presents with the daughters of families, although known as *pao chü* and bearing the same import as for slave-girls, are not mentioned for reasons easily understood, as *that* would bring the imputation of want of chastity on the fair name of the daughter of the house. The bridal pig is, therefore, called simply *siu chü* "roast pig" or *ai ya chü* referring to the travails of the honeymoon.

Customs differ throughout China. In North China it is the custom on the first night of the wedding for the bridegroom's family to send presents of food to the bride's home long before daylight; this is called *sung hung hsi* or simply *hui hsi*; upon receipt of which, the bride's mother immediately proceeds to the bridegroom's home and joins in the marriage breakfast; but if no such presents of food are sent, the mother understands that something is seriously wrong, and would under no circumstances whatever visit the home of her son-in-law.

* * *

Another interesting sidelight is connected with *Kuan*[4] *shou* 冠首 No. 6373 "the best," etc. That is, it refers to the *first* character in the *ming* or personal name, as for example, in the personal name Wên Hsün 文勳, Wên being the *Kuan*[4] *shou*. This probably originated from the fact that in ancient times it was the custom, as it also was during the Mongol and Manchu reigns, to suppress the *hsing* or surname; in which case the *first* character of the *ming* practically took the place of the surname.

As a matter of fact, a great number of Chinese are quite ignorant of this ruling, and would refer to the above-named as "Mr. Wên," instead of "Mr. Wên Hsün," thus splitting his personal name in half under the impression that it is his surname.

This peculiarity merits attention, as it was also the practice during the times of the Emperors Yao, Shun and Yü, to suppress the use of the surname. Yao's surname was *Chi* 姬; Shun's was *Yao* 姚; and Yü's, *Ssŭ* 姒. In ancient times also, the majority of surnames had the symbol for 女 (woman) in them; and what is more, many surnames were confined to one kingdom or state. E.g., *Ying* 嬴, the surname of *Ch'in Shih Huang*, the First Emperor, was confined to the *Ch'in* state,[1] *Chi* 姬 to the *Chou*, and *Chiang* 姜 to the *Ch'i* 齊 state, and so on. In more modern times

1. Under No. 1712 in his *Biog. Dict. Dr.* Giles says that "he (Ch'in Shih Huang) is sometimes spoken of as 秦政." It should be 秦嬴政 "Ying Chêng of Ch'in."

Digitized by Google
Original from INDIANA UNIVERSITY

with the evolution of the character, the symbol for woman in surnames has practically died out except in such surnames as Yao 姚; Chi 姬; Chiang 姜; Ssŭ 姒; Lo 嬴; Wei 嬀; Wei 嫣; and An 安. Beginning from the *Ch'in* 秦 dynasty (B.C. 255), surnames were in common use, and continued throughout the successive dynasties down to the *Yüan* or Mongol dynasty (A.D. 1206), when the use of surnames was discarded and personal names reverted to. The use of the surname was revived again during the *Ming* (A.D. 1368), and has continued to the present day among the pure Chinese. Although the Manchus suppress the surname, the first character in the *ming*, is the *Kuan*^{4} *shou*, as it is with the Chinese. During recent years many Manchus have adopted Chinese surnames; the great majority being *Chao* 趙, who are the descendants of the 伊爾根覺羅 clan, probably because it is the first surname given in the *Po Chia Hsing* or Family Surnames, and was the surname of the first Emperor of the *Sung* Dynasty. Many others, such as the *Kuaerhcha* 瓜爾佳 clan, have adopted the surname of *Kuan* 關 or 官 (both are in use), said to be a transliteration of the Manchu sound *Kuaerhcha*. There are, however, a few instances, in which the *Kuan*^{4} *shou* comes *last* instead of *first*, and sometimes even in the *middle* (where there are three characters in a name). The Tsai family of Princes for instance, owing to their great number, use the last instead of the first character for the *Kuan*^{4} *shou*. Thus in Tsai Chên 載振 and Tsai Fu 載濮, 振 and 濮 are the *Kuan*^{4} *shou*, or as in Prince Po Lun's 溥倫 name, when 倫 is the *Kuan*^{4} *shou*. Two instances have come under my own observation, where the *middle* character of the name, as in Nung I-pên 農依本 and P'u Sa-pao 菩薩保, was used as the *Kuan*^{4} *shou*; the first being known as *I lao yeh* and the other as *Sa lao yeh*. In a few cases that I know of, although the character in the name was the same, the Manchus used a different tone from what the Chinese did. A Manchu with the surname *Hua* 華 pronounced it in the *Shang p'ing*; whereas, the Chinese pronounced it in the *Ch'ü shêng*. Another was that of a Manchu surnamed *Shuang* 雙, who pronounced it in the *fourth tone*, whereas Chinese of the same surname give it the *first tone*. Still another was that of a Manchu with the surname of *Na* 那, which he pronounced in the *first tone*, and although this character is used in both the *third* and *fourth* tones, yet in a Chinese surname it is pronounced in the *second tone*.

Apart from the peculiarities mentioned, I have found no difference in the following Chinese surnames adopted by the Manchus: 榮; 全; 宗; 柏; 吉; 穆; 傅; 舒; 凌; 翁; 惠; 松;

Digitized by Google
Original from INDIANA UNIVERSITY

富；烏；巴；伊；景；龍；桂；壽；連；茹；莊；文；曾；紅；豐；金；佟 (this last rather common); also Chao 趙 and Kuan 關 (or 官 Kuan), already mentioned.

Many surnames have ceased to exist. Ying 嬴, that of the First Emperor, *Ch'in Shih Huang*; 俠；莧；怪；怕；銀；狸；壯；九 百 (a double surname); 牽；射；戲; and 死 "Death"! (a native of the 鄭 state; *vide* 樵 氏 族 略). Dr. Giles in his Biog. Dict. No. 418 calls Chou Kung the "Duke of Chi." But both Wu Wang and Wên Wang were surnamed Chi, and so, of course, was Chou Wang. There are still quite a number of the Chi 姬 descendants living at Ch'i shan 岐 山 in Shensi.

Many of the Mongol Bannermen have, like the Manchus, adopted Chinese surnames, and also call the first character of their *ming* the *Kuan*[4] *shou*. Those Mongol Bannermen surnamed Kuan 貫 are the descendants of the *Ah Li Hai Ya* 阿 里 海 牙 clan. Those with the surname Lien 連 are the descendants of *Pu Hai Lu Ya* 布 海 魯 牙, a Mongol of high rank during the *Yüan* dynasty who held the office of *Lien Shih* 連 使; hence, he adopted the surname Lien. Lien Shih-hsien (Biog. Dict. No. 1253) was his son. Those with the surname Liu 劉 are descendants of *Yeh-lü-cho-li-chih* (Biog. Dict. No. 2445), founder of the *Liao* dynasty, who adopted this surname because of his fascination for Liu Pang, first Emperor of the Han dynasty, B.C. 202. Those with the surname Hsiao 蕭 are descendants of *Pa-li-shih* 拔 里 氏, Prime Minister of the *Liao* dynasty, who adopted this surname owing to his fascination for Hsiao Ho, Prime Minister under Liu Pang of the Han dynasty. All those surnamed Ma 馬 are descendants of *Wan Yen* 完 顏, founder and Emperor of the *Chin* 金 dynasty (See Akuta, Biog. Dict. No. 6).

* * *

As already stated elsewhere in these Notes, even a casual glance into Giles' Chinese-English Dictionory sometimes gives surprising results; what a deep study of many of the terms he gives might produce, I leave to the imagination.

Digitized by Google
Original from INDIANA UNIVERSITY

DRINKING SONG

By Li Po.

Translated by L. A. Lyall

---

1. The waves of the river, look how they strain,
As surging and plunging they race to the main!
They come from above: do they turn there again?

復　　調　　來　　水　　黃　　君
回　　海　　奔　　天　　河　　不
　　不　　流　　上　　之　　見

2. On the high hall wall, in the mirror bright,
Look and grieve for thy hair turned white.
In life's glad dawn it was all aglow:
At shut of eve, it's white as snow.

成　　青　　髮　　鏡　　高　　君
雪　　絲　　朝　　悲　　堂　　不
　　暮　　如　　白　　明　　見

3. Short and few our days on earth,
Fill them with wine and mirth!
An empty cup who would uphold
To pledge the moon, though wrought of gold?

對　　金　　歡　　意　　人
月　　樽　　莫　　須　　生
　　空　　使　　盡　　得

4. Wealth you hoard is wealth that's vain,
Squandered gold comes back again!
The sheep is ready, the ox is dressed,
Three hundred cups of wine shall test
The which of us can drink the best.

飲　　樂　　宰　　復　　金　　必　　天
三　　會　　牛　　來　　散　　有　　生
百　　須　　且　　烹　　盡　　用　　我
杯　　一　　爲　　羊　　還　　千　　材

Digitized by Google
Original from INDIANA UNIVERSITY

5. Old man Ts'en and Scholar Tan,
Topers true ; Fill up each man !
Incline an ear to the tune I strum ;
Worthless are lute and bell and drum,
The one thing good is to booze alway,
Not to be sober the livelong day !

願 但 饌 傾 曲 停 生 岑
醒 願 玉 耳 請 與 進 夫
長 不 聽 君 君 酒 子
酔 足 鐘 爲 歌 君 丹
不 貴 鼓 我 一 莫 邱

6. Saints and sages of times gone by
Mouldering in the grave they lie :
Only the names of drinkers strong
Live to-day in the mouth of song !

其 飲 寞 賢 古
名 者 唯 皆 來
留 有 寂 臺

7. When good King Ch'en held festival
And mirth ran wild in the Yenp'ing Hall,
Gallons of wine ten thousand and more
Swiped at one sitting those benchers of yore !

歡 十 樂 時 陳
謔 千 斗 宴 王
恣 酒 平 昔

8. Need the goodman fret when his cash is gone ?
Bumpers all ! Let my goods go pawn !
My dappled horse and my sables fine,
Take them and turn them, lad, to wine !
That here we may pass the cup around
Till the world and its sorrows in wine are drowned !

銷 美 呼 花 取 少 主
萬 酒 兒 馬 對 錢 人
古 與 將 千 君 徑 何
愁 爾 出 金 酌 須 爲
同 換 裘 五 沽 言

Digitized by Google
Original from INDIANA UNIVERSITY

NOTES AND QUERIES

All students of sinology were highly gratified last spring to learn that the Royal Asiatic Society of Great Britain and Ireland had awarded their ninth Triennial Gold Medal *for Chinese*, this being the first time Chinese studies had been thus honoured. The recipient, as is well known, was Professor H. A. Giles of Cambridge; and the October number of the Society's Journal, recently to hand, has an interesting account of the meeting on July 4th last, when the medal was presented, and fitting tributes paid to the value of Professor Giles's life-long labours.

The *New China Review*, which owes so much to the Professor's constant help and encouragement, is glad to call attention here to the timely appearance of a new and enlarged edition of his "Gems of Chinese Literature," first published in 1883,—a beautiful reprint of a beautiful work. We review it on p. 513.

We have been asked to insert the following corrections :—In the note on Professor Parker's article on Sün-Tsz, p. 419, line 32, for 王生謙 read 王先謙.

Also, in Vol. III, p. 296, for "one Chün Kung-tsao styled Hua-hsin," read "Hua Hsin, the kung-ts'ao of the chün," and on p. 297 for 塘地理志 read 唐地理志, i.e., the Geographical section of the *T'ang shu*.

Note by L. C. Arlington.

The Term "Ku Ch'i" (骨氣)

On page 330, Vol. IV, No. 4, of the *New China Review*, Dr. Giles suggests that I have a "shot" at the above-mentioned term. I do so with pleasure. In his Chinese-English Dictionary, Dr. Giles defines the term as "bred in the bone." This definition, although correct, does not give the precise meaning. His second

Digitized by Google
Original from INDIANA UNIVERSITY

rendering is "hereditary instinct." But I can find no evidence to support such a definition.

The Chinese use the term in the sense of any remarkable manifestation of life or energy ; ardour, enthusiasm, earnestness, moral courage and the like. As will be seen below, it has the meaning of a bold and vigorous *natural* talent in handwriting.

In the Shu P'ing (書評) by Yuan Ang (袁昂) we have the following :— 蔡邕書骨氣洞遠爽爽有神 "Ts'ai Yung's genius is manifest in every stroke of his pen ; the flame of his soul."

In the 書品優劣 by 章續, we have the following :— 釋玄悟書, 骨氣無雙, 題出時輩 : "Shih Yün-wu's genius in calligraphy was incomparably bold and vigorous, surpassing that of all the men of his time."

And in a Note by Su Tung-p'o in praise of a monk's handwriting he says : 永禪師書, 骨氣深隱 : " Yung's handwriting shows a strong natural talent which is deeply concealed." What is meant here is, that they had a *natural* genius for penmanship as opposed to 骨力, a *cultivated* talent.

The term has, however, another meaning which approaches Dr. Giles' definition of "bred in the bone," *viz.*, moral courage. When President Li Yuan-hung issued the mandate dissolving Parliament, and Wu T'ing-fang (then Premier), refused to countersign the mandate, the Chinese Press said that he had *ku ch'i*, " moral courage." By extension it also means," of the highest integrity ;" " proud and honourable ;" " equal to emergencies," etc. It is also commonly used in both the *wên li* and vulgar tongue of a person who refuses to accept bribes, or flatter anyone. So that Dr. Giles' " bred in the bone " is substantially correct. I can find no such meaning as " design " attached to *ku ch'i* as Waley says, nor " anatomical strength " as Giles translates. Perhaps some such term as " spiritual strength " would be better ; but not having seen the passage it occurs in, I cannot offer an opinion. As will be noted, *ku ch'i* to all intents and purposes is an abstract noun.

Digitized by Google

Original from
INDIANA UNIVERSITY

RECENT LITERATURE.

Gems of Chinese Literature. By Herbert A. Giles, HON. LL.D, Professor of Chinese in the University of Cambridge. Revised and greatly enlarged. Shanghai, Kelly & Walsh, Ltd., 1922. pp. xiv-288. Mex. $10.00.

This beautifully printed and artistically bound volume is, as the title says, a revised and enlarged reprint ; first issued in 1883, a second edition has been long overdue. The enlargement carries the subject matter through the Manchu dynasty, and is so considerable that the present volume is twice the size of the old one. The translator's well-known English style is of so high an order that the book is a delight to read for that reason alone ; while his foremost place among English sinologues is a guarantee of the correctness of the translation. It may well be that some other sinologue will take the occasion of this second edition to make an attack on some points, but the past history of such controversies should warn them to proceed with care, for Professor Giles' motto is *Noli me tangere*, and he usually knows whereof he speaks.

The title page is faced with an excellent autographed portrait of the translator ; or rather, with a portrait which we trust is excellent, for in truth the expression is so mild and benign that it is difficult to believe that it belongs to the man whose motto we have quoted. Is this indeed the man who has recently given such shrewd thrusts to Parker and Waley in the pages of this *Review* ? Who on page 8 of this volume describes some of the translations of Sir Thomas Wade as " beneath contempt " ? Whose sinological history has been one long controversy ? Truly, " there's no art to find the mind's construction in the face."

The work itself is just what its title says, a series of " gems " from Chinese literature, that sparkle and gleam. In some sort it is a kind of source-book of Chinese literature, though these brief and beautiful selections give no hint of the vast Sahara stretches in that literature, drier than dust, and more difficult than sand to plough through. A work like this was needed to remind us that

Digitized by Google

Original from
INDIANA UNIVERSITY

there are ineffable beauties embedded, here and there, in this desert, and we are correspondingly grateful to the man whose artistic sense has selected and whose patience has hunted out and translated these gems.

The various selections are given in the chronological order of their authors, but so varied are they in character, and most of them so short, that it becomes a delight to read and browse here and there ; picking up the book for an odd ten minutes, very likely one will find food for an hour's meditation. The variety of subjects, grave and gay, is seemingly inexhaustible. For every sort of Western composition one finds here parallels : letters, essays, history, the novel, state papers, religion, ethics, government, poetry and *belles lettres*. After two prefaces and an introductory note on Chinese literature, the book opens with a piece by the Duke of Chou (who died more than a thousand years before Christ), entitled " Against Drunkenness," very appropriate in these days of the Eighteenth Amendment. Mr. Volstead, however, would not be as favourable to some of the selections from the wine-bibbing poets who appear later. The Duke, moreover, is strictly concerned with excess in drinking, and doubtless would fall in with the " beer and wine only " movement, so that even he would be anathema to reformers to-day.

We venture to refer to a few of the more delicious bits, and incidentally to pick a bone or two with the Professor. Confucius and Lao Tzŭ are aptly represented in their contrasting statements, " For evil return justice," " Recompense injury with kindness." Mr. W. J. Bryan would be glad to learn that in the first century before Christ, the gold unit was to be *equal to sixteen ounces*. But not of silver, however. The various arguments for and against Buddhism are interesting, and the quotations from Han Wên-kung alone would sufficiently confute those who contend that Buddhism has never been persecuted by the government (p.118). On p. 92 there is a beautiful selection, only two lines long, on "God Our Father," that is worth quoting as a whole : " All creatures are to God like children, and the kindness and love of father and mother are the same to all their children." There is nothing more beautiful or true in Christianity than this ; but we have to remember that such sayings are the center and soul, almost the commonplace, of Christianity, while in Confucian literature they are so rare as almost to be startling when happily discovered. Over against it may be placed the skeptical discussion called " Is There a God ?" (p. 138).

That leads us to mention the only serious difference of opinion that we have with Dr. Giles in the book. We were surprised to

Digitized by Google
Original from INDIANA UNIVERSITY

read on page 48, in a note to a short piece by Mencius, entitled, "Charity of Heart," the following statement: "It is plain that on this all-important topic, much slurred over by many, the Chinese have nothing to learn from St. Paul. *See* I Corinthians, Ch. I." Our memory not recalling that in this chapter St. Paul devoted special attention to the topic of Charity, we promptly turned it up, and read it carefully, and confess to becoming the more bewildered the farther we read. Can it be that the printer has treated Dr. Giles badly, and put Ch. I for Ch. XIII? But in that case it is only the character and not the amount of our bewilderment that is altered. Can it be seriously contended that Mencius' somewhat dry and restrained statement is to be mentioned in the same week with St. Paul's magnificent hymn to Charity? Is it thought that his literary art is as lofty, his religious feeling as deep, or his appreciation of final values as broad and sure? Nothing to learn from St. Paul, forsooth!

Less important is a slip which occurs on p. 151, again in a note: "The Board of Censors still plays a very important part in the administration of government in China." We would call the attention of Mr. Rodney Gilbert, and other newspaper correspondents in Peking to this statement. Accounts of the part which the Board of Censors plays in the Chinese government have been strangely absent for some years from their despatches. We trust that this notice will bring home to them the fact that their silence is unmasked, and cause them to mend their ways. By all means, let us have word of what the Board of Censors is doing. Or is Dr. Giles by any chance referring to John Dewey and Bertrand Russell?

A final slip. On p. 258, Chang Kêng is stated to be the author of the *Kuo hua ch'êng lu*. In reality, he is author of the *Kuo ch'ao hua chêng lu*. See Giles, "An Introduction to the History of Chinese Pictorial Art," p. 170. We should add that our praise of the printer would be even warmer, if it were not for a few annoying and somewhat obvious misprints.

One of the delights of the volume is the series of brief biographical notices with which the selections of each author is prefaced. Pithy and pointed, they are worthy of the company of the selections themselves. As one reads, one's admiration for the catholic taste of Professor Giles grows. Selections from a literature through its history of three thousand years, all interesting, and yet immensely varied, could have been possible only if the chooser had a big brain and a big heart. Nothing that Professor Giles writes is dry; we confess to a fondness for reading his Dictionary, and never fail to be enlivened by a half hour spent with it. But

Digitized by Google
Original from INDIANA UNIVERSITY

these " Gems " overtop the rest, and will refresh the tired business man and the weary student alike, for many a long day ; and what is more important, they will bear a worthy part in dispelling the mistaken notion that the Chinese are a mere nation of shop-keepers. not religious, and not artistic.

The Philosophy of Human Nature, by Chu Hsi. Translated from the Chinese, with notes, by J. Percy Bruce, M.A. Probsthain's Oriental Series, Vol. X. Probsthain & Co., 1922. pp. 16-444. 36/-.

The sinological world has long waited for a definitive translation of the works of the great Sung commentator Chu Hsi. In Cordier's Bibliotheca Sinica, columns 1422-25, appears a moderately long list of monographs on the subject, but none of them are very extensive, nor do they undertake much translation as such. What we have wanted is some one do for Chu Hsi what Legge has done for the Classics, and what Chavannes tried (with so large a measure of success) to do for Ssu-ma Ch'ien. If the complete works of Chu Hsi are so voluminous as to preclude the possibility of this, the next best thing is to select the important parts and translate them. This is what Dr. Bruce has done. It is interesting to note the fact which Cordier's list discloses, that the earlier generation of students of Chu Hsi were interested largely in his cosmology and cosmogony, in spite of the fact that these appear to moderns to be fantastic to a degree. But that was what the Westerner of an earlier generation was interested in finding out. What had an author to say about the world as a whole, about creation, about matter, about the course of the history of the universe ? We of the present day are more anxious to know what he has said about the mind of man and about his ethical and religious relations ; and we are correspondingly grateful to Dr. Bruce that he has selected from the great writer the parts of his system that bear upon those topics.

It was unavoidable, though unfortunate, that the companion work by the same author, to be entitled " An Introduction to the Philosophy of Chu Hsi and the Sung School," which is now in the press, could not appear at the same time with the present work. To review either one without the other is difficult. There are numerous cross-references, and one is continually hesitating to point out an omission, thinking it will probably be made good in the other volume. We can, therefore, deal only with the matter of the translation, and with the actual system of Chu Hsi, as it appears in this new dress.

Digitized by Google

Original from
INDIANA UNIVERSITY

Another presumably unavoidable omission was the Chinese text which is translated. On the one hand it would have doubled the bulk of the volume; on the other it would have been useful only to those who know the Chinese written language. It is doubtful whether very many will be drawn to peruse these pages who cannot read the original; and the cost of the work is already considerable; so we must content ourselves with acquiring the text separately (not an easy matter, by the way). The present reviewer must confess that he has not as yet done this, so cannot pretend to give a thorough criticism of the translation. But enough of the text appears in the notes to give an excellent idea of the difficulties which the translator had to overcome, and to suggest very strongly that he has been very successful in overcoming them. It is one thing to read a Chinese author whose style is a marvel of simplicity and clearness; it is a very different thing to attempt to make him equally clear in another language; and the translator has attained a high degree of success in his effort. But we hope that when another edition is called for, all of the important terms and phrases will appear in the original in the notes; not merely some of them casually provided.

The style of Chu Hsi, we have intimated, is clear; it is as limpid as a mountain brook and forms a model for the student. But to a Westerner, the thought of Chu Hsi is far from clear. It is but slowly, as one reads and ponders, that the meaning begins to emerge, and the system of the author to take to itself a definite form. There is that puzzling and reiterated reference to the ether as a constituent part of man's nature, and to its influence upon his character. There are all the wearisome repetitions that are heavy burdens for the student, even though they be marks of genius and of immortality. At first, all is blurred and uncertain, and one cannot understand what the writer stands on, nor whither he is tending. This is the case, not because to the philosopher himself or his disciples there was any lack in the clearness of thought, but because he lives in a thought-world that is strange to us, and uses familiarly a terminology and a thought-connection that are strange to us, though they are matter-of-course to the Confucian scholar. But after much laborious study, one begins to see that so far as Chu Hsi can be compared with the philosophers of the West, he is in the main a Stoic,—"Live according to nature." Dr. George William Knox of Japan pointed this out many years ago, in an article on Chu Hsi which appeared in the Transactions of the Asiatic Society of Japan, Vol. XX, part I (which article, by the way, seems to have escaped Cordier's widely-thrown net).

Digitized by Google
Original from INDIANA UNIVERSITY

But on the other hand, there is a distinctly materialistic and Epicurean tendency which has caused some scholars to debate whether Chu Hsi was an atheist or not ; and finally there is more than a touch of the Sophist (*homo mensura.*) It was the materialistic tendency that set him to oppose vigorously the Taoists and the Buddhists. It was the Sophist tendency that made him see *Tao* in the five relations (see p. 274).

The more one reads, the more interesting the author becomes and the more impatient we find ourselves to see Dr. Bruce's second work. It requires great patience (more than we possess !) to set out Chu Hsi in orderly array. We cheerfully resign the task into other hands, comforting ourselves with the thought that if the matter is somewhat turgid, Kant and Dewey and the Critical Realists can also be turgid, without the recommendation of a limpid style. In other words, there is never any doubt as to what Chu Hsi means, but much doubt usually as to why he means it, and the connection of one meaning with another.

A word of praise is due the publishers for the clearness and fine spacing of the type, and the excellence of the paper. The entire format is a comfort to the eye and the hand. Chu Hsi and Dr. Bruce appear in a dress worthy of them. A page of errata has been sent out after the volume, but the purely typographical errors are most conspicuous by their absence. We have rarely seen a volume so free of them. But the last word of all must be one of thanks to the laborious scholar who has delved in this mine and brought the ore into the light of day. When the history of Chinese philosophy comes to be written in a manner worthy of the great traditions of that philosophy, the author will find that for the important Sung period, so much advance work has been done by Dr. Bruce, that it remains only for him to appraise, and mint. We make the prophecy confidently and expect to see it fulfilled before many years.

Bulletin de l'École Française d'Extrême-Orient. Tome XXI, No. 1, 1921. L'École Française d'Extrême-Orient depuis son Origine jusqu'en 1920. Hanoi : Imprimerie d'Extrême-Orient, 1922. pp. 11-422.

This notable volume, which is to be completed by a second fascicule that will contain an index to the first twenty volumes of the *Bulletin*, rounds out in worthy fashion the series published during the twenty years through which the well-known School at Hanoi has been giving to the world the results of its studies. We have in the present instance not a new contribution, but some-

Digitized by Google

Original from
INDIANA UNIVERSITY

thing more useful than any new contribution could be; namely, an orderly account, by countries and subjects, of the learned accomplishments of the School. By its aid the special student of any of the subjects and countries which the members of the School have studied, will be able to get at the available material rapidly and completely, without the laborious trouble of searching it out bit by bit in twenty heavy volumes.

The first 41 pages are occupied with a brief history of the activities of the school from year to year; a tale that might have been moving were it not so very brief. Indeed much of it reminds us of nothing so much as of the "Spring and Autumn Annals:" "In his second year, in spring, the Duke had a meeting with the chief of the Jung at Tsoen. In winter, in the tenth month, the Duke's eldest daughter went to her home in Ke. In his third year, in spring, in the king's second month, on the day Ke-sze, the sun was eclipsed, etc." But the account is a useful record, even though so sententious.

Then follow two considerable sections on the archeology and the ethnography of Indo-China. There are numerous excellent illustrations, and together with a running account, there are given detailed foot-note references to the previous volumes, so that we are provided not only with a brief account of results but also with an apparatus for further study.

Next the various countries studied are taken up in order: Farther India, the Straits, India, Tibet, China and Japan. Of these, the section devoted to China is the most interesting to this *Review*, and well repays some study. The School has borne a worthy part in the great contribution, the *leading* contribution, of France, to sinological studies. After a prefatory note, in which attention is called to this contribution, the whole subject is treated under various heads; Bibliography, History, History of Religions (a long and important section, subdivided into Buddhism, Taoism, Manicheism, and Mazdeism), Epigraphy, Archeology, Linguistics, Various Studies, Collections, and Library. Each section is a succinct account, and as before fully provided with references.

We venture to offer a few corrections and suggestions. In note 4 on page 364, J. Couling, should be S. Couling. In the account of the treasures recovered by the Mission Pelliot from the Tunhuang caves, pp. 368-70, it is somewhat misleading not to mention the fact that Sir Aurel Stein had previously carried off most of the paintings, and many manuscripts, perhaps the cream of the collection. The present account notes that "la bibliothèque elle-même se composait, d'une part de manuscrits en écritures

Digitized by Google
Original from INDIANA UNIVERSITY

sogdienne, brāhmi, ouïgoure et tibétaine, d'autre part de manuscrits, et d'imprimés chinois," and adds, "M. Pelliot acquit tous les manuscrits de la première catégorie," leaving the reader to suppose that no one else had acquired any; whereas M. Pelliot acquired only those left by Sir Aurel; a considerable number to be sure; but whether they were the most important part of the collection remains to be seen. Finally on p. 374 there is made the rather extravagant claim that the Mission Pelliot "a pour le première fois établi un contact immédiat entre la sinologie européenne et l'érudition chinoise." There have been so many "immediate contacts" between Western sinology and Chinese erudition during the past centuries that it is hardly just to say that the first one has occurred in recent years. It adds nothing to the well-deserved laurels of the School to make such a claim.

With these slight exceptions, we hail the volume as a real treasure, and congratulate the compilers and School on its issuance.

The Shantung Question, by Ge-Zay Wood, B.A. (Yale), M.A. (Harvard). New York; Fleming H. Revell Company. pp. 372. G.$5.

This book is a useful and interesting record of a dispute which it is to be hoped has now almost passed into history. We say "almost" because it must be remembered that Japan is still[1] in possession of the port of Tsingtao, the railway to Tsinan, and the mines at Poshan, and the negotiations thereanent are still proceeding with all the characteristic bargaining processes familiar to the resident in either of the countries concerned.

The author is, of course, an enthusiast for his view of the "question," and his statement *ex parte*, but for all that the sincerity of his purpose to be studiously fair and moderate in his presentation of facts and arguments is manifest.

The array of information concerning conventions, treaties and negotiations, both secret and public, is somewhat formidable, but is what gives the greatest permanent value to the volume. Especially useful is the summary of secret agreements in Chapters VII and IX. The references to the "pincers" argument, and the German proposal to restore Kiaochow at the beginning of the war are also important. Perhaps the strongest part of the author's argument is to be found in Chap. XVI on the peaceful penetration of the province by Japan, the perusal of which reminds the

1. Written in November 1922.—*Ed.*

Digitized by Google
Original from INDIANA UNIVERSITY

reader very forcibly of the striking difference between this and the German occupation. In the one case, the importation of a few Germans provided a livelihood for large numbers of Chinese and in a thousand ways increased the wealth of the inhabitants of the province. In the other case, the Japanese authorities imported crowds of Japanese of the lower classes, thus robbing the Chinese of the positions formerly held by them on the railway and in the mines, and at the same time monopolized the sources of wealth for their own nationals' sole use and benefit.

There are some things to be said on the other side of this question which, if admitted by the author would, we venture to believe, have made his case considerably stronger. In the Introduction, for example, there is a statement of what Germany did, in the short term of her possession, to develop the "rich natural resources for which Shantung is justly reputed," but with no recognition of what this meant to the inhabitants, and even to China as a whole. We read much of the selfish aggression of Germany but nothing of the obvious benefits she conferred. That the occupation of Shantung brought many evils is notoriously true, but that it has brought more and even greater advantages is also obvious to any who have had opportunity of personal observation. Similarly in the story of Germany's seizure of Kiaochow told in Chap. II, the machinations and rapacity shown by the Western power are expatiated upon with a commendable display of moral righteousness, while the incident which led to it—the murder of two German missionaries—is dismissed as an "accident" which furnished the "desired opportunity" for which Germany had been long waiting. We cannot but think that, much as the action of Germany is to be condemned, and will be condemned by history, the author's case would not have been weakened, but strengthened if he had made some reference to the precariousness of the lives of Westerners in the China of those days, through the incorrigible attitude of provincial Governors, the notorious treachery of Li Ping Hêng, the then Governor of Shantung, not to speak of the attitude of the Peking Government—the despair of diplomats of all nations—which culminated in the Boxer Rising.

Digitized by Google
Original from INDIANA UNIVERSITY

OBITUARY*

SAMUEL COULING, M.A. (齡 善 庫)

Samuel Couling was born in London in 1859, the youngest child of a Nonconformist minister who, though of scholarly tastes, could not give his children many early advantages, through straitened circumstances. The lad was put into an Insurance Office at fifteen or sixteen ; but after two or three years, having decided to follow his father's calling, he was entered at Bristol Baptist College. Here he took a five years' Divinity course, with Arts classes at Bristol University College (now Bristol University); here too, he first became interested in Mission work in China.

In January, 1883, he became minister of the Baptist Church at Totnes, Devon. His brief but happy ministry there came to an end in June, 1884, owing to the fact that the Baptist Missionary Society had asked for fourteen volunteers for China. The young minister offered himself and was accepted : his people regretfully acknowledged the prior claims of the Mission field, learned to regard him as their representative *in partibus infidelium*, and lovingly kept his name on the church roll all his life.

He arrived in China in December, 1884, and was designated to Ch'ing Chow foo in Shantung, where—after studying the language—he was put in charge of a newly-established Boarding School. The boys were picked boys and all from Christian families ; all instruction was in Chinese, English not being taught at all . for those were early days.

He soon realized that for his work's sake as well as his own, he ought to have a degree ; and after using any leisure he could

---

* Reprinted, by permission from the Journal of the Royal Asiatic Society (North China Branch), 1922.

Digitized by Google

Original from
INDIANA UNIVERSITY

get from other work and other studies in the field, and utilizing two furloughs in the necessary preparation, he graduated M.A. of Edinburgh in 1902. As far as the University syllabus permitted, he chose the subjects suitable for his work in China; and he also did a good deal towards his B.Sc. and LL.B. degrees, one or both of which he intended to take on his third furlough. Circumstances, however, prevented this. About 1904, important changes were made in the educational policy of the Mission, which did not commend themselves to him; and after two or three years' work under the new conditions, he felt it wise to resign. It was about this time that he was twice offered the Principalship of Shansi University, which honour he declined on the ground that he wished if possible to remain with his Mission. He resigned finally from the B.M.S. in 1908; and this was one of the greatest sorrows of his life.

He then removed to Shanghai, where he was for some years tutor in a well-known family. In 1914-16 he was Hon. Sec. of the Royal Asiatic Society (North China Branch) and editor of its Journal. During this period he perceived the lack of a general book of reference as to things Chinese in the R.A.S. or any other library, and set to work to collect material for such a book. The result was the *Encyclopaedia Sinica* which was published in 1917, and was awarded the Prix Stanislas Julien in 1919. In the Preface it is said, "It is the framework on which a more complete and worthier encyclopaedia may be elaborated," and the Editor always hoped to bring out a second edition, for which he had considerable material in hand.

In 1919, though in poor health, he accepted the Acting Principalship of Medhurst College, Shanghai (L.M.S.) and rejoiced at being back in Mission work; but at the close of the year, a severe illness compelled him to resign. In the same year he started the *New China Review*.

In 1920, he accepted the invitation of the Shanghai Municipal Council to complete the History of Shanghai (in 3 vols.) left unfinished by the late Mr. George Lanning. Unfortunately only the second volume was completed at Mr. Couling's death. This took place at Shanghai on June 15, 1922 at the age of 62.

He became a member of the R.A.S. (N.C.B.) in 1894; was its representative at the International Zoological Conference at Graz, in 1910; was, as we have said, Secretary, and Editor of its Journal for several years; was made an Honorary Member in 1918, and was one of the Society's Vice-Presidents at the time of his death.

Digitized by Google

Original from
INDIANA UNIVERSITY

He was by nature retiring and reserved; and those traits were accentuated by the nature of the rare and distressing complaint—an oesophageal diverticulum,—which after many years of increasing misery at last caused his death, so that he was not widely known in a social sense; but one of his greatest joys in later years was the fellowship of the learned and generous men of many lands who helped in the *Encyclopaedia*, and made the *New China Review* possible.

Ever modest about his own abilities and attainments, one of his latest wishes—oft-repeated—was that there might be "no eulogies," and this wish his friends feel bound to respect. It may be said, however, that by his courageous fight with physical weakness, and his determination to work as long as any strength was left, those who knew him were often reminded of Robert Louis Stevenson, whom in features also he strongly resembled.

The portrait we offer as frontispiece, was taken about 1911, and represents him as his friends like best to recall him,—before the physical misery of his later years had left its mark on his frame.

Most people will know him as the versatile compiler of the *Encyclopaedia Sinica:* sinologues will remember the plucky editor of the *New China Review;* but his best memorial is in the characters and lives of certain Chinese whom he taught and guided unostentatiously but thoroughly during the best time of his life,—the twenty odd years he spent in a sleepy, sweet old city in the interior of Shantung.

He is survived by his wife (who at his desire, writes this brief sketch) and by one son and one daughter.

EDITORIAL NOTE.

Having brought the "New China Review" to the end of the current year, the Acting-Editors have redeemed the promise made to the late Editor when he lay dying in June last; furthermore, knowing how much he desired the "Review's" continuance, and deeming it worthy to live, they have spared no pains in trying to make suitable arrangements to that end. But a strong combination of adverse circumstances has rendered this impossible; and with deep regret they have to announce that the "Review" must be discontinued. This is, therefore, the last issue of the present series.

Digitized by Google

Original from
INDIANA UNIVERSITY

Republished By:

Literature House, Ltd.

143 Chung King South Road, Sec. 1
Taipei, Taiwan
Republic of China
1964

發行人：翁　陸　佩　明

地址：台北　重慶南路一段一四三號

發行所：經文書局股份有限公司

地址：台北市重慶南路一段一四三號

印刷所：正　大　印　製　廠

地址：三重市長生街二號之一

中華民國五十三年

Digitized by Google

Original from
INDIANA UNIVERSITY

Digitized by Google

Original from
INDIANA UNIVERSITY

Digitized by Google

Original from
INDIANA UNIVERSITY

Digitized by Google

Original from
INDIANA UNIVERSITY

Digitized by Google

Original from
INDIANA UNIVERSITY

3 2000 000 475 782

Digitized by Google

Original from
INDIANA UNIVERSITY